ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

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The Editor's Attic

The Cover

One of the most arresting pieces of furniture displayed at the recent Girl Scouts Exhibition in New York City was the Philadelphia wing chair reproduced on this month's Cover. To so capacious and impressive a specimen, whose exceptional breadth and height tend to dwarf similar items in its neighborhood, no reduced photograph can do full justice. With a seat nearly wide enough to accommodate two slender persons, a back proportionately high, and with arms and legs appropriately massive, almost might it pass for a love seat — one of those affairs proverbially just too large for one occupant and cosily insufficient for a pair. The Attic, however, feels quite certain that it was made to special order to fit some ponderous Philadelphian of pre-Revolutionary days. But aside from its dominating aspect, this chair derives interest from the circumstance that it may reasonably be attributed to the shop of William Savery, whose predilection for decorating the legs of his chairs with a curiously elongated oval cartouche has frequently been pointed out. This cartouche, if the Attic correctly remembers, had been found only on certain well authenticated Savery examples previous to its discovery and recognition on the wing chair of the Cover.

Taken by itself, such a sign manual might hardly be admitted as evidence of specific authorship. In the present instance, however, its implication is sustained by that general air of simplicity, dignity, and sound workmanship which most people are beginning to accept as a fundamental characteristic of Savery's work as a whole. The piece is, in short, precisely what one might expect to find if he set out to discover a wing chair from the shop of the Quaker craftsman.

All this seems obvious beyond peradventure. Yet, for some little time, one obdurate critic insisted that the chair was English in style and in origin, and consequently *hors concours* for collectors of things American. Mrs. Charles Hallam Keep of New York City, however, had the courage to accept a contrary verdict. Her reward for following her convictions is the ownership of a probably unique specimen of furniture, whose special merits are likely to win a constantly increasing recognition. In this individual experience there probably lurks some profound moral for collectors in general; but it is an elusive one.

The Frontispiece

Who was the polite Miss Spotswood, and just where in England her school for young ladies was located, are the principal queries raised by the map which, at some time during the last decade of the eighteenth century, P. Ann Albertson daintily embroidered on a satin oval and framed with a wreath of needle-wrought leaves and flowers. It would likewise be pleasant to know something about Miss Albertson: how she looked, how old she was when she traced the lineaments of a continent with her silken thread, and how much she learned both of geography and of needlecraft from her genteel toil. Concerning these intimate matters, however, we must be content to remain ignorant. We shall do well, indeed, if we discover any further particulars as to the personality and erstwhile whereabouts of Miss Spotswood. The Victoria and Albert Museum confessed itself quite unacquainted with that lady's history, though Cyril G. E. Bunt, one of the Museum officers to whom the Attic frequently turns for counsel, made some investigation. This bore fruit only in so far as Mr. Bunt was able to report the interesting fact that the Museum collections include a somewhat similar map ready-printed on satin but still innocent of the needle. It is comforting thus to be assured that the fair disciples of Miss Spotswood and of other mentors of maidenhood were not compelled both to draw and to embellish their designs. That would have been a really severe and trying task.

The Attic is a little uncertain as to why it has assumed that Miss Spotswood conducted her school in England rather than somewhere in New England, or perhaps in the neighborhood of Philadelphia, where the map was found and added to the collection of Mrs. Francis B. Crowninshield. Without much question, the satin and the pattern upon it are to be credited to foreign workmanship. But such things were imported into the Colonies, and, later, into the independent States, for the refined employment of

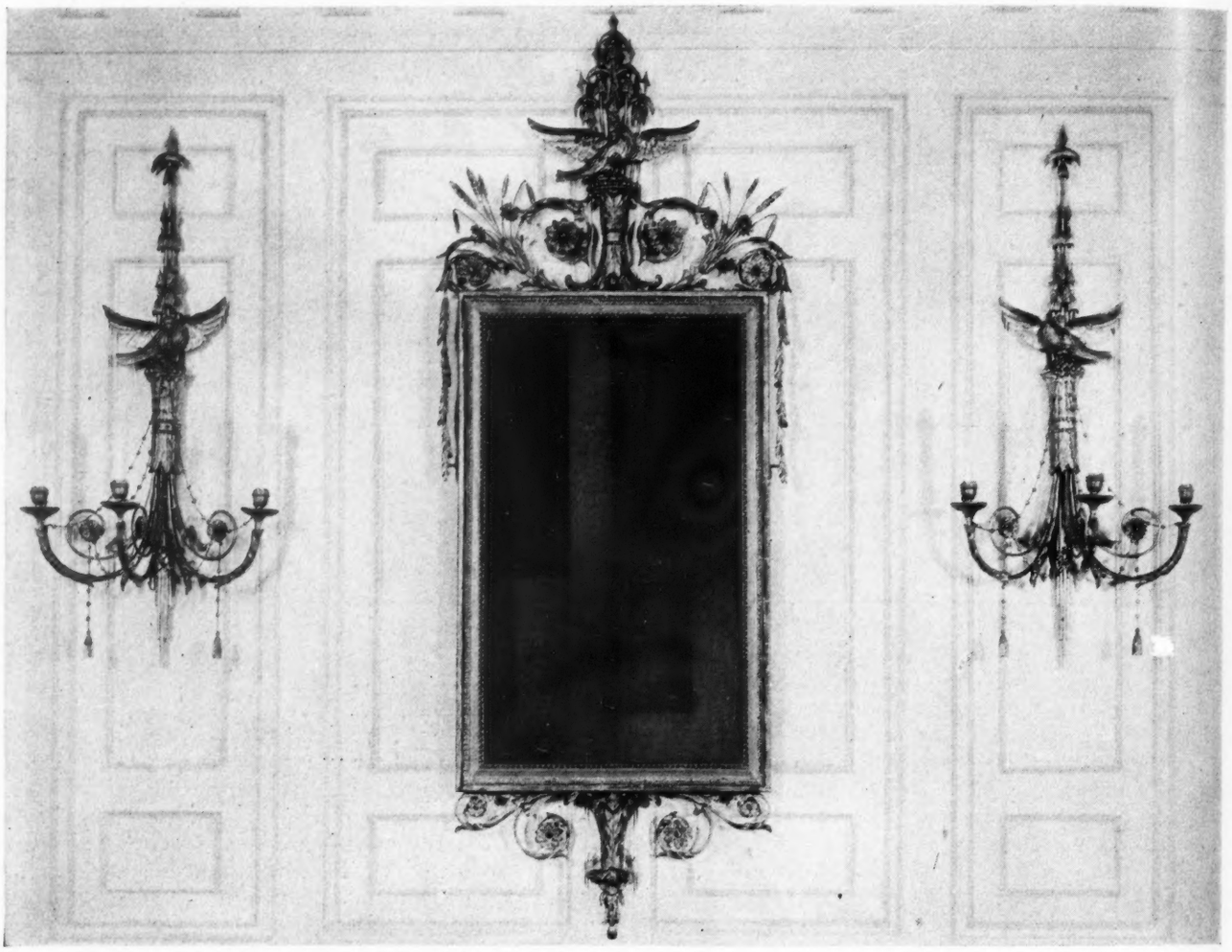


Fig. 1 — Gilt Mirror with Matching Candle Brackets (*Adam style*)
An exceptionally effective group of wall furniture, in whose elaborate decorative details may be recognized motives which became popular during the closing years of the eighteenth century.
From the collection of Mrs. Ernest L. Rueter

womanhood. If any reader can offer convincing evidence that P. Ann Albertson was an American child and a pupil in an American school, the present owner of that damsel's handiwork will be greatly pleased; and so, too, will the sympathetically interested Attic.

A Grayish Elegy of Antiques

Antique oddities, as such, usually have to be accepted at their face value, or not at all; for it is seldom that their outward peculiarities obscure rare inward virtues. Sometimes they represent amusing vagaries of fanciful ingenuity, sometimes no more than unlimited patience in the exercise of bad taste — gobby tables, for example, painstakingly inlaid with thousands of pieces of ill-assorted veneers; vases stuccoed with cement and mosaicked with the discarded buttons of a far-flung neighborhood; boxes, clocks, bookcases, and picture frames fringed with varnished leaf and fruit designs wrought from the uppers of past generations of family boots and shoes; beaded satin cornucopias, refuges for hirsute superfluities; and a host of other items of Victorian doodabbery too numerous to name.

Some day we shall probably realize that the perpetuation of such articles of "easy vertu," as Elbert Hubbard once named them, was chiefly due to the incitement of domestic magazines, which, all unconsciously, were practising upon their more bucolic readers a rudimentary form of psychotherapy by way of antidote for the melancholic effects of isolation and much monotonous drudgery of body and mind during that bleak era when industrialism had robbed the home of its urge to useful craftsmanship, and was offering no adequate substitute in return. What the advent of the phonograph, the village movie show, and the radio have accomplished in reducing the national output of homemade horribles, no statistician has as yet computed and no moralist defined — but we owe those mechanical devices a considerable debt of gratitude for their preventive service, both æsthetic and neurological.

Occasionally, however, in shop or in private collection, a quaint object turns up which, though seemingly trivial, has yet an inexplicable poignancy of appeal. The handiwork, perhaps, of some obscure, inglorious dweller among untrodden ways — hesitant, even uncouth in technique — it clearly bespeaks the travail of a creative spirit groping

towards an embodiment for haunting visions of form and color, and of an imagined panorama of life. Now and again to encounter such personalized fragments, to recognize their apartness from the current débris of the past, and sympathetically to penetrate their meaning — in this resides one of the special joys of the vagrant collector. The Attic sincerely counsels its more extended cultivation.

A Question of Precedence

How many of the Occidental arts owe their origin to China, and how many of the Chinese arts are but the progeny of Western commerce and Western ways intruded upon Oriental modes? These difficult questions the Attic must allow to repose in the limbo of problems yet to be solved. Nevertheless, it is perturbing no sooner to publish an account of some minor handicraft assumed to be native to European genius than to be confronted by examples of quite similar work emanating from the Celestial Empire.

For example, ANTIQUES has twice referred to the so-called *gravures découpées* — fabric-embellished engravings — and the allied dressed water colors, whose making has occupied the idle time and nimble fingers of various European folk at intervals during the past three centuries. Shortly following the second discussion, two Chinese specimens of a similar craft invaded the Attic and demanded recognition. In part direct paintings upon a cotton ground, in part applied cut-out paper forms, either tinted with water color or clothed with fabric, these Chinese works are technical analogues of the French figure reproduced on the Cover of ANTIQUES for May, 1928. They are not particularly old and not particularly distinguished. Yet they awaken disquieting reflections. Are they late and somewhat decadent manifestations of a once highly perfected and ornate Chinese art, or are they no more than Oriental attempts to play an amusing European game? Who can tell?

The tides of artistic influence have a curious way of rolling back and forth between nations which, though geographically far apart, are yet linked by ties of mercantile association. Bits of handiwork which may be almost a commonplace in one country find their way to foreign lands, where, viewed as rare novelties, they stimulate the local craftsman's imagination to depart from its accustomed modes in search of a new creative experience. In the case of China during the eighteenth century, much as she gave to Europe in the way of ingenious technical devices and intriguing decorative forms, she must, in return, have quietly absorbed and privately utilized many ideas derived from her contacts with Occidental men of commerce. No doubt Europe's indebtedness was far the greater; but the balancing of accounts has never been accomplished.

Fig. 2 — CHINESE DRESSED WATER COLOR (*nineteenth century*)
From the collection of Mrs. Edward Guild Lee

A Critical Enquiry

CAN the lay student of furniture — one who has never worked at the cabinetmaker's bench, has never dissected a chair or table, and never put one together again — hope to become as competent a judge of antiques as the man who has served a long technical apprenticeship? Here is a moot question which can never be completely settled.

Doubtless the cabinetmaker who has enjoyed an extended experience in the making and repairing of furniture has the primary advantage. If he is observant and reasonably studious, his judgment as to the genuineness of a presumably old piece, and his appreciation of its specific features of workmanly excellence, should surpass those of the critic born with a white collar about his neck. The latter individual, on the other hand, may command the better knowledge of those stylistic peculiarities which indicate the date and provenance of a specimen of furniture, and he may be quicker to perceive inconspicuous decorative anachronisms which occasionally reveal the fraudulence of a structurally perfect imitation.

The difference in viewpoint between the two observers is similar to that between the anatomist and the anthropologist — of whom the one is chiefly concerned with the fabric of the human body, while the other concentrates upon the study of such diversities of corporeal pattern as constitute the special insignia of race or evolutionary status. Probably the anatomist performs the more intimately important service to mankind, for he can tell us what we are and how we are, or should be, put together. The anthropologist's function is to offer us the spiritual satisfaction of knowing who we are and whence we came.

SIDEBOARD BY DUNCAN PHYFE (*1815–1820*)

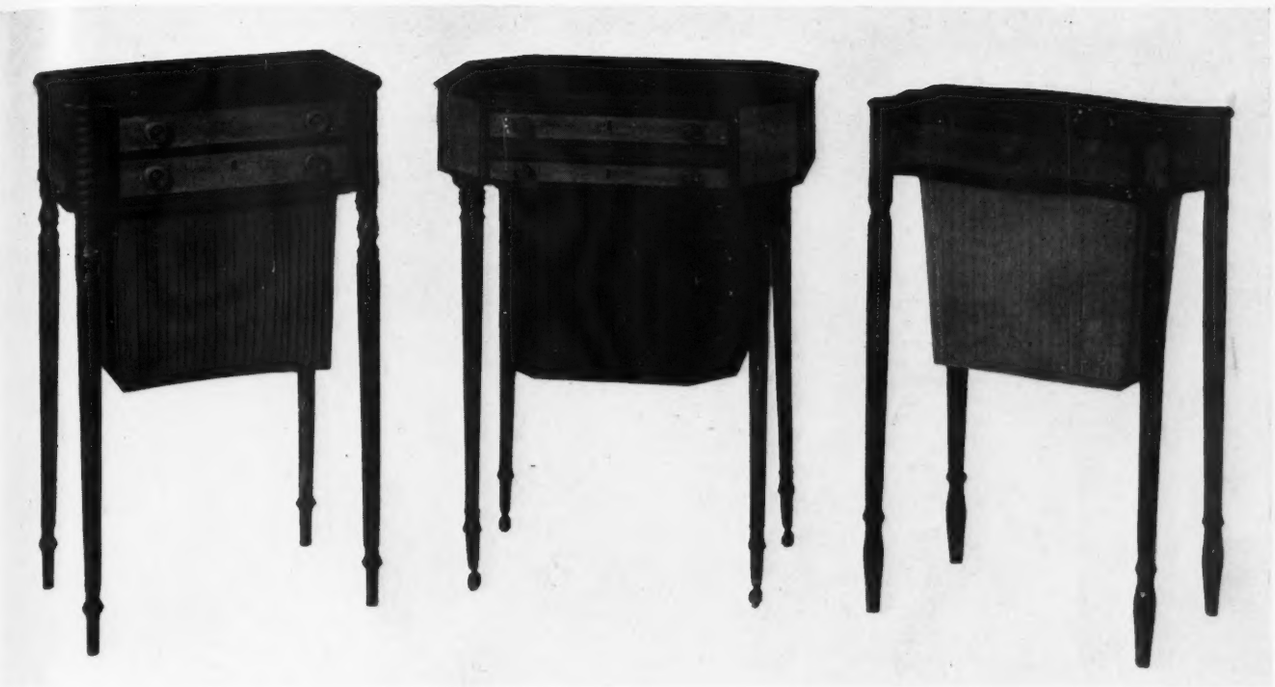
Among the features of the Girl Scouts Exhibition, a comprehensive collection of authentic specimens from the shop of the New York cabinetmaker Duncan Phyfe offered opportunity not only to analyze the master's characteristic methods of expression, but to perceive the revelations of authorship in such unusual pieces as this sideboard, which, though inescapably in the Empire style, displays fine proportions, great restraint in decorative detail, and Phyfe's usual meticulous care in choice of wood and neatness of workmanship. *From the collection of Mr. and Mrs. Allan B. A. Bradley*

Long Text and Brief Sermon

JUST what the recent loan exhibition of privately owned American furniture, glass, and portraits directly achieved for the Girl Scouts, in whose behalf it was held, ANTIQUES does not know. But the things which it accomplished for the visiting public were many. One of them should be a clarified conception of what Duncan Phyfe furniture is, and what it is not. Another, ANTIQUES believes, will be an increased appreciation of American furniture of the early Republican period — say from 1780 to 1815.

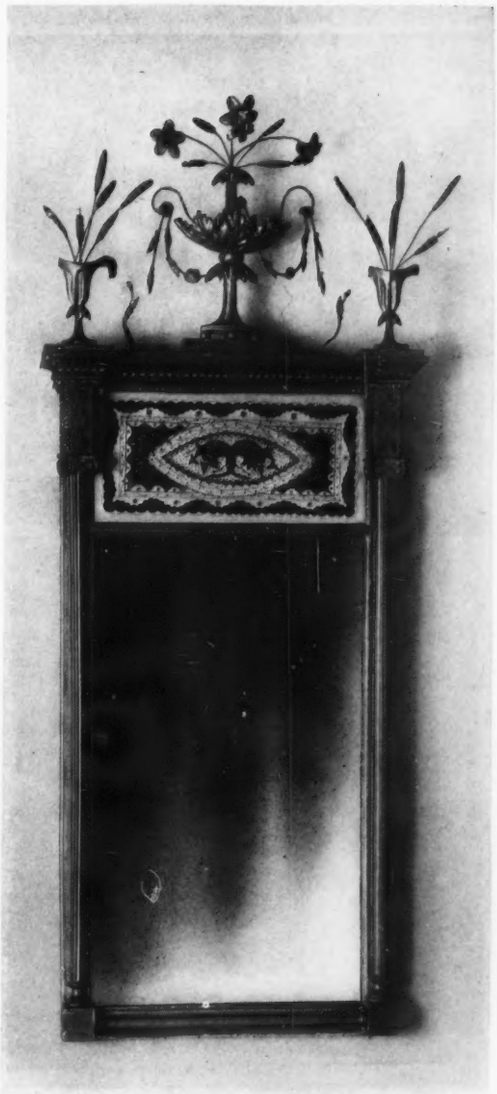
But perhaps the most individual feature of the exhibition was its demonstration of early American glass. The cabinets which George S. McKearin filled with treasured specimens of glass, perilously transported from his private collection near Albany, constituted an historic assemblage whose like may not again be encountered.

ANTIQUES recommends the handsome catalogue of the exhibition as an indispensable handbook. It is copiously illustrated with pictures of both glass and furniture, and, in the latter section, is rendered doubly illuminating by trenchant and authoritative notes from the pen of Louis G. Myers. To these notes, the commentary accompanying the pictures on the following pages implies reference. The selection of these pictures, it may be added, has been determined less with regard to the rarity of the items shown than with a view to indicating present trends of collector interest in the domain of furniture.



THREE NEW ENGLAND WORK-TABLES IN SHERATON STYLE (*1790–1800*)
Exemplifying the post-Revolutionary fondness for the contrasting effect of satinwood panels enframed in mahogany.
From the collection of Mrs. Charles Hallam Keep

CLOCK BY DAVID WOOD (*c. 1790*)
David Wood had a shop in Market Square, Newburyport, Massachusetts, in 1792. He was advertising as late as 1824. Mr. Myers remarks on the scarcity of clocks whose cases match the late eighteenth-century New England furniture paneled in satinwood. Indeed, among the two hundred illustrations in Nutting's *Clock Book*, not a single specimen thus paneled appears.
From the collection of Mrs. Henry Riker



SHERATON STYLE MIRROR (*1790–1800*)
This fine mirror, which Mr. Myers credits to New York, represents, in form and in decorative detail, that high type from which the run-of-mine tabernacle mirrors, throughout the early nineteenth century, are more or less decadent derivatives. In this specimen, the panels above the columns are of painted glass, a feature which seems to distinguish a limited group of Manhattan mirrors.
From the collection of Charles D. Miller

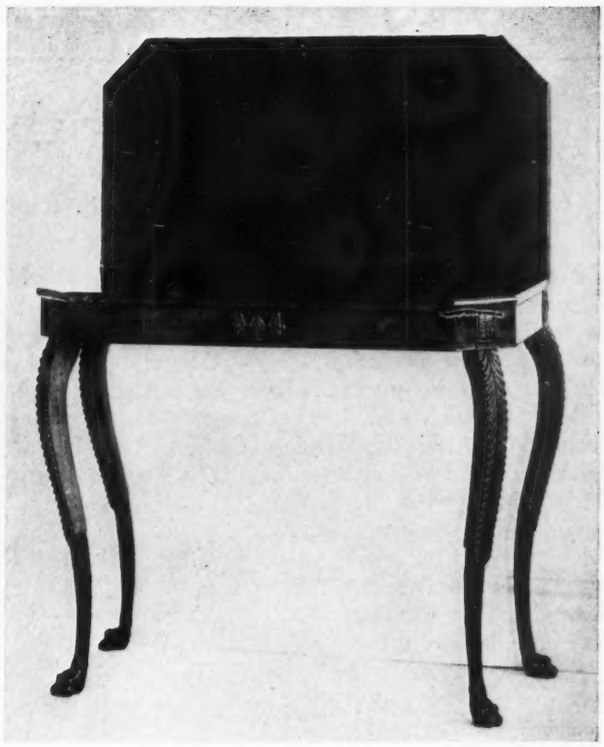
ARMCHAIR IN SHERATON STYLE (*1790–1800*)
Probably from the shop of Stover and Taylor, New York City, since the design is identical with that of a labeled chair illustrated in ANTIQUES for November, 1923.
Anonymous ownership

ARMCHAIR IN HEPPLEWHITE STYLE (*c. 1795*)
One of a delightful set of six side and two armchairs in the detail of whose carving Mr. Myers has recognized the distinctive indices of Duncan Phyfe's early workmanship.
From the collection of Mrs. J. Amory Haskell

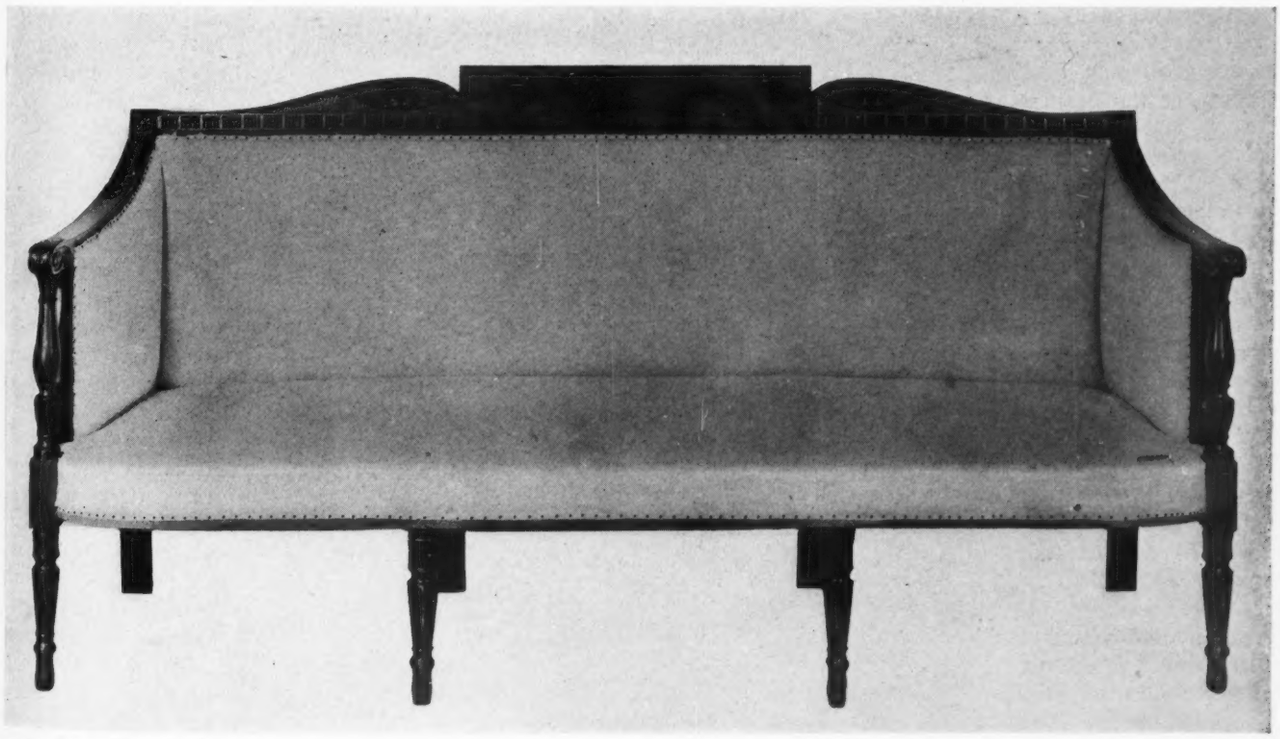
SIDE CHAIR IN HEPPLEWHITE STYLE (*c. 1790*)
From the early furnishings of the Jumel Mansion, New York City. In these undulating stiles, an unusual feature, it is pleasant to imagine the touch of a New York Dutch cabinetmaker.
From the collection of Mrs. J. Amory Haskell

DINING TABLE IN HEPPLEWHITE STYLE (*1785–1800*)
The city of Baltimore produced not a little elaborately inlaid post-Revolutionary furniture. Of this, the mahogany dining table here illustrated is a handsome example. *Anonymous ownership*

SERPENTINE CHEST OF DRAWERS (*1790–1800*)
A pleasing exemplification of the delicacy and refinement which distinguish New England furniture of the late eighteenth century. The use of feathered satinwood veneer in an unbroken strip across the drawer fronts is a departure from the usual custom of splitting the panel in the middle and so rejoining it that the grain will offer a symmetrical pattern.
From the collection of Mrs. Francis P. Garvan



CARD TABLE BY DUNCAN PHYFE (*1815–1820*)
One of a pair in which the maker's careful choice of woods is characteristically apparent. The combination of leaf carving and animal foot on the legs, familiar enough in Phyfe's chairs, here assumes an almost startling elongation. Some will interpret these unique tables as evidence of Phyfe's brilliant originality; some, as the shadow of an approaching decadence. But no fault may be found with their workmanship.
From the collection of Mrs. Francis P. Garvan



SALEM SOFA (*1800–1815*)
One of several pieces of Salem furniture which, despite the evident dominance of the Sheraton influence in their design, are so highly individualized in certain aspects of form and in detail of carving as to mark them as the product of a single distinctive genius. While the present tendency is to attribute these pieces to Samuel McIntire, who was woodcarver as well as architect, no documentary evidence has yet been found to prove the attribution correct.
From the collection of Mrs. Francis P. Garvan

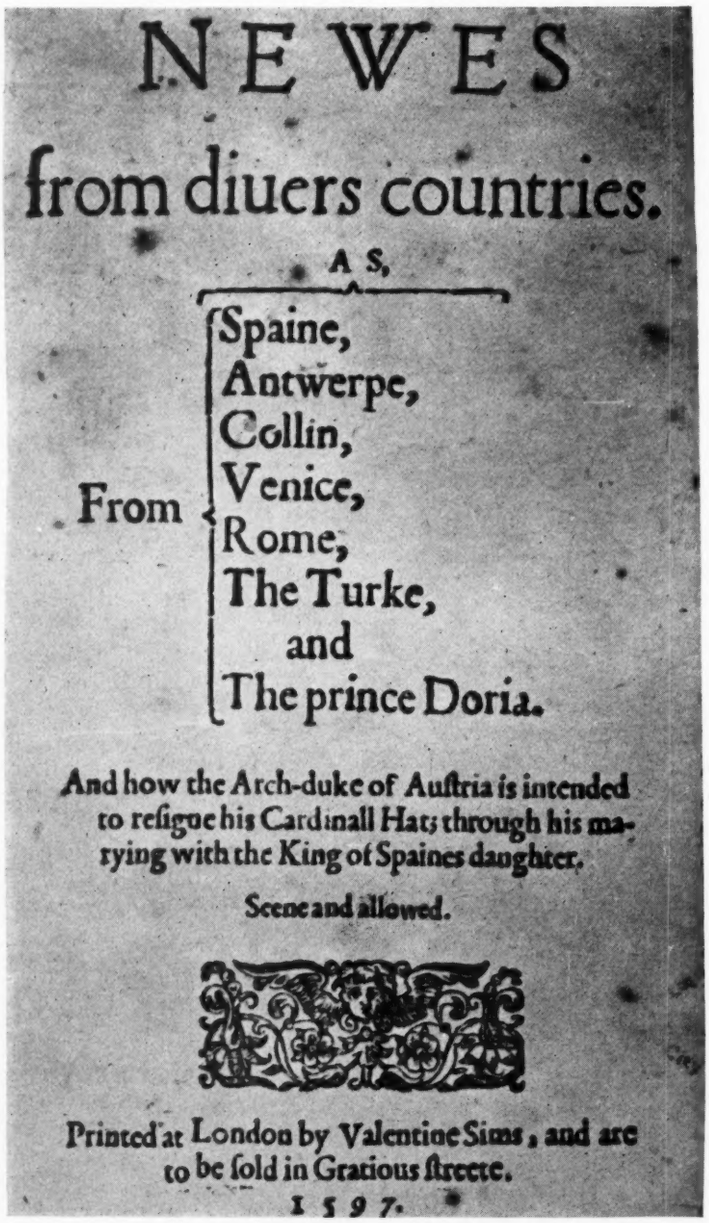
Spreading the News in 1597

By Henry S. Parsons, *Library of Congress*

IN these days of voluminous newspapers, issued several times daily, with clocklike regularity, it is difficult to realize the conditions surrounding the beginnings of journalism. The invention of movable metal types (*c.* 1440) hastened the process. A press was carried to Oxford, England, in 1468, and, in 1473, another was set up near Westminster Abbey by William Caxton. Thereafter followed a century of slow development in English printing, and, parallel with it, worked the influences which prepared the way for news publishing. Alexander Andrews thus traces the lineage of the English newspaper:

> First we have the written news letter furnished to the wealthy aristocracy; then, as the craving for information spread, the ballad of news, sung or recited; then the news pamphlet, more prosaically arranged; then the periodical sheet of news; and, lastly, the newspaper.

In the sixteenth and seventeenth centuries, news concerned mainly the doings of kings and princes, the movements of troops and fleets, the acts of providence, and other matters affecting the welfare of kingdoms and principalities. News printing, therefore, was an affair of state, within the control of the reigning monarch of the land. Foreign news periodicals, such as *Mercurius Gallobelgicus*, printed in Latin (March, 1594, and thereafter), were imported from the Continent; but it would seem that the throne was slow to license or otherwise approve similar ventures in England. The earliest entry of such a publication found in the Registers of the Company of Stationers of London is that of May 18, 1622, for *A Currant of generall newes. Dated the 14th of May last.* Corantos in English were printed in Holland in 1620 and 1621.


NEWES

from diuers countries.

AS,

From { Spaine, Antwerpe, Collin, Venice, Rome, The Turke, and The prince Doria.

And how the Arch-duke of Auſtria is intended to reſigne his Cardinall Hat; through his marying with the King of Spaines daughter.

Scene and allowed.

Printed at London by Valentine Sims, and are to be ſold in Gratious ſtreete.

1597.

Fig. 1 — "Newes from Divers Countries" (*1597*)
Title-page of the only known copy of an early English news pamphlet. *In the Library of Congress*

However, it is known that news pamphlets appeared in England much earlier than this. Not improbably they were produced without benefit of royal permission. Half a dozen of these pamphlets antedating 1600 have come down to us. One is preserved in the Library of Congress, and no other copy of it is on record. The title-page (*Fig. 1*) reads: *NEWES from diuers countries. As, From Spaine, Antwerpe, Collin, Venice, Rome, The Turke, and The prince Doria. And how the Arch-duke of Austria is intended to resigne his Cardinall Hat; through his marying with the King of Spaines daughter. Seene and allowed. Printed at London by Valentine Sims, and are to be sold in Gratious streete. 1597.* The pamphlet, measuring 20 by 15 centimetres, contains twenty-two pages; although, because of a duplication in the use of page numbers *7* and *8*, the last page is numbered *20*.

The title-page is printed in old-style type, with the first word only in capitals. The text is in old Tudor English letters. Above the imprint appears an oblong ornament, 1¾ centimetres high by 4½ centimetres long, consisting of a winged cherub head framed with floral scrolls. Across the top of page 3 — the first page of the text (*Fig. 2*) — extends an ornamental band consisting of a scroll figure six times repeated and pieced out at one end with a narrower scrolled finial. A small fleuret precedes the title heading; and

the initial letter of the first paragraph is an ornamental capital T.

The title headings distributed through the text are as follows:

Newes from Antwerp, the fifth day of Maie. 1597 ..... Page 3
Newes from Antwerp the 14. of Maie. 1597 ..... " 6
From Rome the 24. of the said moneth ..... " 6
From Cullen the 19. of the same moneth ..... " 7
From Antwarpe, the 21. of Maye. 1597 ..... " 7
From Coleine the 26. of the same moneth ..... " 8
From Venice the 23. of Maye ..... " 10
From Venice the thirtiith of May. 1597 ..... " 13
From Venice the 6. of Iune, 1597 ..... " 17

It is probable that the news items were borrowed from Dutch publications of the time — a rather common practice among early English would-be journalists. Their content has to do with the wars in the Low Countries; the formation of a new armada by King Philip of Spain; the sailing of the Earl of Essex from Plymouth to meet the attack, and the dispersal of both fleets by a storm; the first voyage of the Dutch around the Cape of Good Hope to the East Indies; the capture of Cadiz; the death of Cardinal Marc Antonio Colonna; the Lady Infanta of Spain married to the Cardinal Archduke; 20,000 barrels of powder and other munitions sent to the coast towns of Spain and Portugal which fear assault by the English fleet; Frenchmen to lay siege to Haarlem; Prince Doria to conduct the Spanish King's daughter into Italy; peace between the dukes of Mantua and Parma; the abjuration at Rome of twelve men whom they called "heretikes, 3 shall suffer death, the rest condemned to the gallies or to prison; the persons condemned for religion were first beheaded in the tower of Nona and afterward burned in the Campo de Fiore; the others recanted all that they had written or spoken against the Pope; 170 footmen put to flight 1,500 Turkish horsemen in the Isle of Strigona; the inhabitants of Hungarie offer themselves to performe their uttermost against the common enemie, and it is yet farther reported that the Emperour will marche forth in person if the Turke come to the Siege of Vienna; the Catholique Kinges proceedings in prejudice of the French Kinge's Majestie; Clarrissimo Pasqualigo, Captaine of the Gulfe, hath taken three Turkish foysts and two brigandines, the Turkes were all put to the sword; the Turkish power doth dayly increase towards Danuby; the Christians going by night to Totta threw down 1 of the gates, and so taking it, slew all the Turkes; Siculy offered the Prince of Transilvania, that if he would graunt them their ancient libertie, that then they would aide him with 15,000 men; they write from Milane that Don Alfonso de Aualos his troopes began to marche through Flaunders towardes Savoye, and that the Duke thereof would have no longer truce with Fraunce unlesse it were for two or three yeeres, but eyther absolute peace or warre, because these short prolongings did put his Highnesse to as great charges, as he should be at an action of warre, wherefore he made great preparation, as did also Dighera on the other side." These items and many more are found between the first page and the finis.

Valentine Sims, the publisher of *Newes from diuers countries*, is known as a printer in London from 1585 to 1622. In the *Transcript of the Registers of the Company of Stationers of London, 1554–1640 A. D.*, his name also appears as Valentyne Symms, Syms, or Symmes. The board of governors of the Company of Stationers exercised authority to record titles entered for copyright ownership by the members, to assess fines, to confiscate and destroy works illegally printed, and to seize presses thus used. Their Registers contain many entries relative to Sims:

henry Sutton

Valentyne Symmes sonne of Richard Symmes of Adderbury in the county of Oxford Sher[e]man. Hathe putt him self Apprentyce to henry Sutton Cytyzen and Statyoner of London for the terme of Eight yeres Begynnynge at the feast of the Byrthe of our Lord last past [25 December 1576] . . . vj^{d}.

Sutton was a bookseller, and, at his own request, Sims was transferred to Henry Bynneman, a printer. Bynneman died in 1584, and, in the following year, Sims was presented for his freedom by Johane, the widow of Sutton:

Johane Sutton nuper uxor henry Sutton

Valentine Symmes apprentice unto henry Sutton Deceased. Sworne and admitted a freman of this cumpany. [8 March 1585] . . . iij^{s} iiij^{d} Toyt payé.

As he became established in his own business, Sims took apprentices in turn: John Bodley for seven years, from September 30, 1594; Richard Cowper for seven years, from March, 1594, but transferred to William White, January 17, 1599; Charles Crowley for seven years, from October 5, 1601; William Boseman for seven years, from December 3, 1604.

The first titles entered for him in the Registers were:

valentine Syms

Graunted unto him the printinge of master Latymers *sermons* but yt is referred to the consent of most voyces, whether he shall print yt for the stock, or generally for the parteners, or for the wholle companye that will laye on paper Provided that he is paie vj^{d} in the li to th[e] use of the poore accordinge to the order. [6 December 1594] . . . vj^{d}. Entered by warrant from the master and wardens under their handes.

valentine Syms

Entered for his copie in full Court holden this day A booke called *the governement of healtb* alowinge vj^{d} in the li to th[e] use of the poore. This to be printed to th[e] use of the Company. [3 March 1595]. vj^{d}.

valentine Syms

Entered for his copie A booke intituled *The history of* PALLADINE *of England:* to prynt upon condicon that no man have right unto it by former entrance And he also to pay vj^{d} in the li to th[e] use of the poor. [12 Nov. 1595] . . . vj^{d}.

Although not found in the Registers, two other books published in 1594 under Sim's imprint are known: *The Commonwealth of England and maner of Government thereof. Compiled by the honourable Sir Thomas Smith, Knight*; and *Matilda. By Michael Drayton.* In 1595, there appeared nine books from his press, only two of which are given in the Registers.

Sims was never among those fortunate printers who secured grants of monopolies for issuing profitable books. Such royal patents covered Bibles and Testaments, catechisms, books in Latin, Greek, and Hebrew, grammars and histories, law books, and music books. Barred from these avenues of wealth, therefore, he had to confine his publishing to other fields, such as plays, ballads, and news, or run the risk of fine and confiscation. This risk he seems to have taken at frequent intervals. McKerrow's *Dictionary of Printers and Booksellers in England, Scotland and Ireland* says:

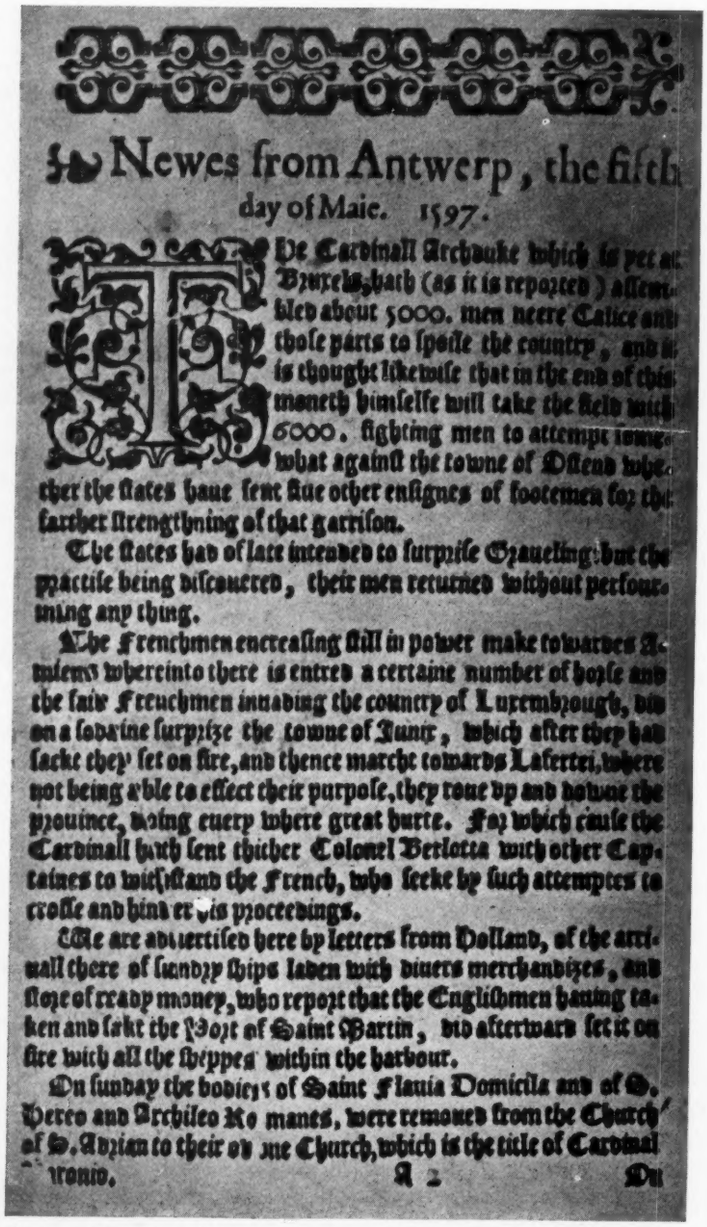
From the outset he was constantly in trouble for printing books that were obnoxious to the authorities, or were the property of other men. Thus, in 1589, he was arrested as one of the compositors of the Martin Marprelate press. In 1595, he was caught printing the *Grammar and Accidence*, and his press was seized, his type melted, and he was compelled to transfer his apprentice to James Roberts.

Regarding this unpleasantness, we find in the *Transcript of the Registers:*

Item paid for one Carre and one porter to carrie Syms his presse to the hall. [July 1595] . . . viij^{d}.

MEMORANDUM there remayne in the hall certen leaves [i.e., printed sheets] of th[e] *accidence* amountinge to aboute xx Reames which were seised in th[e] [h]andes of valentyne Symmes. [15 July 1596.]

Probably this drastic punishment convinced Sims, for the time being, of the wisdom of bowing to the rule of constituted authority. The return of his melted type metal "with the reste of the saide printinge stuffe" was perhaps the result of assurances to that effect. At least his *Newes from diuers countries*, appearing two years later, bears the notice "Seene and allowed." This indicates compliance with the Star Chamber Decree of June 23, 1586, which, before printing, required the perusal of all books by the Archbishop of Canterbury or the Bishop of London. The actual examining was done by deputies. Infringement of this rule made the printer liable to six months' imprisonment, and the seller to three months'. However, it is curious that no entry of the *Newes* appears in the Stationers' Registers. The items in the pamphlet are all of foreign origin, even the few of domestic concern being under foreign date lines. Not until a later period did the royal control of domestic news relax.



Newes from Antwerp, the fifth day of Maie. 1597.

THe Cardinall Archduke which is yet at Bruxells, hath (as it is reported) assembled about 5000. men neere Calice and those parts to spoile the country, and it is thought likewise that in the end of this moneth himselfe will take the field with 6000. fighting men to attempt some what against the towne of Ostend whether the States haue sent fiue other enfignes of footemen for the farther strengthning of that garrison.

The States had of late intended to surprise Gzaueling: but the practise being discouered, their men returned without performing any thing.

The Frenchmen encreasing still in power make towardes Artoys wherevnto there is entred a certaine number of horse and the fair Frenchmen inuading the country of Luxembrough, did on a sodaine surprize the towne of Iuuy, which after they had sacke they set on fire, and thence marcht towards Lafertei, where not being able to effect their purpose, they roue vp and downe the prouince, doing euery where great hurte. For which cause the Cardinall hath sent thither Colonel Verlotta with other Captaines to withstand the French, who seeke by such attempts to crosse and hinder his proceedings.

We are aduertised here by letters from Holland, of the arriuall there of sundry ships laden with diuers merchandizes, and store of ready money, who report that the Englishmen hauing taken and sakt the Port of Saint Martin, did afterward set it on fire with all the shippes within the harbour.

On sunday the bodies of Saint Flauia Domicila and of S. Nereo and Archileo Romanes, were remoued from the Church of S. Adrian to their owne Church, which is the title of Cardinal Baronio.

A 2 On

Fig. 2 — First Text Page of "Newes from Divers Countries" (*1597*)

The most noteworthy of Sims's imprints are his editions of Shakespeare. These include *The Tragedie of King Richard the Second* (*1597*), *The Tragedie of Kinge Richard the Third* (*1597*), *The Second part of Henrie the fourth* (*1600*), *Much adoe about Nothing* (*1600*), and *The First Part of King Henry the Fourth* (*1604*).

As late as the year 1612 books continued to come from his press. By that time he had moved from The White Swan in Addle, or Addling Hill, to White Friars, near the Mulberry Tree. In 1615 he seems to have ceased printing, for his name does not occur in the list of London printing houses of that year. The last mention of him in the *Transcript of the Registers* appears December 20, 1619, when he assigned to Master Griffin six copyrights. Finally, McKerrow states that "in 1622, he was prohibited by the order of the High Commissioners from working as a master printer and was allowed a pension of £4 a year by the Company of Stationers."

Discipline appears to have made no lasting impression on Sims, or else hard necessity forced him into undertakings which again brought him to the attention of the authorities. We may, perhaps, sympathize with his infractions of unduly restrictive laws, but his fondness for literary piracy seems less excusable. Sims seems to have kept in trouble on both counts, for the records read:

valentyne Syms

Yt is ordered that valentyne Syms shall pay xij^{d} for a fine for printinge a thinge disorderly. [4 Sept. 1598] . . . xij^{d} paid

Valentine Syms

Yt is ordered that he shall pay iij^{s} iiij^{d} for pryntinge *A proclamacon* formerly printed for the Crowne office whiche he hathe nowe this tyme printed without Alowance or entrance . . . iij^{s} paid 3 Augusti 1601

valentyne Syms

Yt is ordered that he shall presently paye xiij^{s} iiij^{d} for a fyne for prynting a thinge disorderly. *viz* a ballad belonginge to mistress aldee. [7 June 1603] . . . xiij^{s} iiij^{d}

Valentine Symms

Yt is ordered that he shall presently bring into the hall to be used according to the ordonance in yet behalf Thirtie bookes of *the welshbate* and all the ballades that he hath printed of *the Traitours lately Array*[g]*ned at Winchester.* [5 Dec. 1603]

Valentine Symms

also yt is ordered that he shall pay xiij^{s} iiij^{d} for a fine for printing the same book and ballad without Licence. And not to meddle with printing or selling any of the same bookes or ballades hereafter. [5 Dec. 1603]

. . . xiij^{s} iiij^{d}

of valentine Syms for a fine for breakinge order [4 Feb. 1605] . . . xij^{d}

Fig. 1 — Sarah (Brown) Herreshoff (*1773–1846*) *
Signed *Malbone 1795* (part of the *5* missing).
Size: 2½ x 2 inches.
Courtesy of
Miss Julia A. Herreshoff

* Miniatures marked with an asterisk are discussed in the author's text.

Fig. 2 — James Burrill, Jr. (*1772–1820*) *
Statesman and United States Senator. Signed *Malbone 1795.*
Size: 2½ x 2 inches.
Courtesy of
Theodore Francis Green

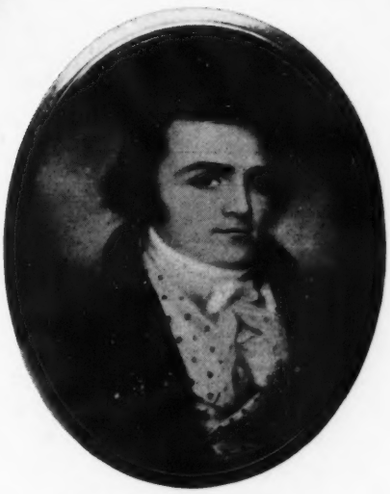


Fig. 5 — Eben Farley (*1775–1826*) *
While unsigned, undoubtedly an early Malbone.
Size: 2⅝ x 2 inches.
Courtesy of the Worcester Art Museum

Fig. 3 — John Francis (*1763–1796*) *
Signed on the front *Malbone 1797;* on the back, *Edward G. Malbone Newport Jany 1798. Size: 3 1/16 x 2¼ inches.*
Courtesy of J. Carter Brown Woods

Fig. 4 — John Francis (*1763–1796*) *
Signed *Malbone 1795.*
Size: 2 15/16 x 2⅜ inches.
Courtesy of J. Carter Brown Woods

Miniatures by Edward G. Malbone

Fig. 6 — REVERSE OF EBEN FARLEY MINIATURE *
Size: 1 5/8 x 1 3/16 inches.

Fig. 7 — SHAKESPEARE ON THE LAP OF THE MUSE OF INSPIRATION *
Signed *E. G. Malbone 1795* on both front and back. *Size: 2 x 1½ inches.*
Courtesy of Mrs. H. Snowden Marshall

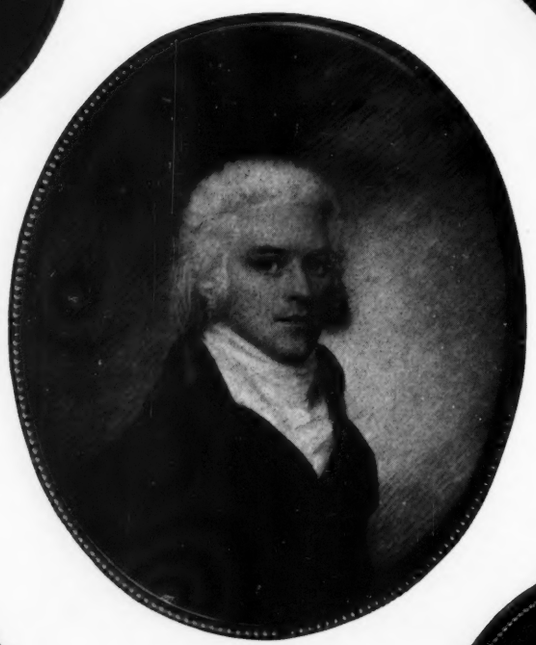


Fig. 10 — NICHOLAS POWER (*1771–1844*) *
Painted *c.* 1798. *Size: 2⅞ x 2⅜ inches.*
Courtesy of the Providence Athenæum

Fig. 8 — MARTHA WASHINGTON (GREENE) NIGHTINGALE *
Painted *c.* 1796.
Size: 2⅜ x 1 5/16 inches.
Courtesy of Mrs. Thomas B. Gannett

Fig. 9 — SELF-PORTRAIT *
Signed *E G M* on the front; on the reverse, *Edwd G. Malbone, Miniature Painter 1797.*
Size: 2¾ x 2¼ inches.
Courtesy of R. T. Haines Halsey

MINIATURES BY EDWARD G. MALBONE

Fig. 11 — JEREMIAH J. KAHLER (*1749–1830*) *
Painted *c.* 1798. *Size: 1¾ x 1 5/16 inches.*
Courtesy of Henry Dutton Eustis

Fig. 11a — REVERSE OF FIGURE 11
The mourning scene is probably in memory of Mrs. Kahler's mother.

Fig. 14 — CAPTAIN JOHN HOLLAND (*1758–1824*)
Painted *c.* 1797–1798. *Size: 2 7/16 x 2 inches.*
Courtesy of Mrs. Arthur Holland

Fig. 12 — JEREMIAH KAHLER (*1795–1881*) *
Painted *c.* 1798.
Size: 2¼ x 1 13/16 inches.
Courtesy of Henry Dutton Eustis

Fig. 13 — HANNAH SPEAR KAHLER (*1764–1845*) *
Painted *c.* 1798. *Size: 2 1/16 x 1 15/16 inches.*
Courtesy of Henry Dutton Eustis

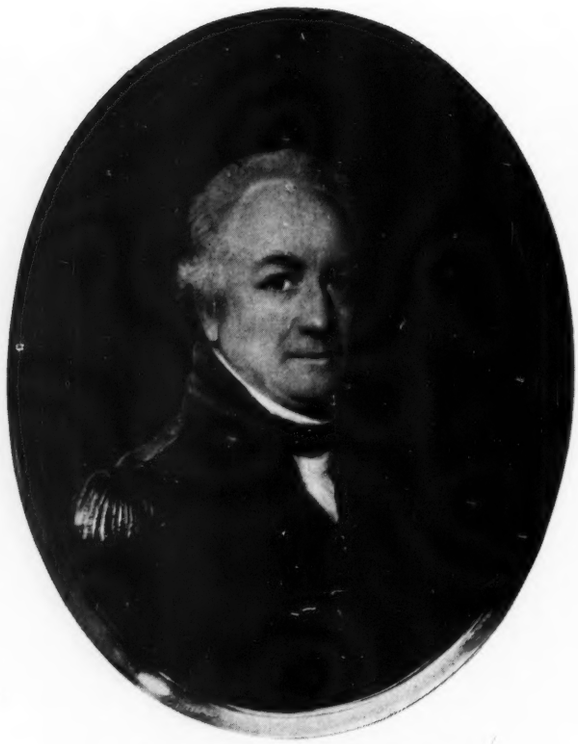


Fig. 15 — Colonel Anne-Louis de Tousard (*1749–1817*) *
Staff officer under Washington and Lafayette. *Size: 3⅝ x 2¾ inches.*
Courtesy of
Mrs. Elizabeth White McCarthy

Fig. 16 — J. Higby *
Signed *Malbone. Size: $3^{2}/_{16} \times 2^{7}/_{16}$ inches.*
Courtesy of Mrs. Elizabeth White McCarthy

Fig. 17 — Mrs. J. Higby *
Size: $3 \times 2^{5}/_{16}$ inches.
Courtesy of Mrs. Elizabeth White McCarthy

Newly Discovered Miniatures by Edward Greene Malbone†

By RUEL P. TOLMAN

Assistant Curator, Division of Graphic Arts, United States National Museum

THE exhibition of miniatures by Malbone recently held at the National Gallery of Art in Washington ‡ has made possible a thoroughgoing study of the artist's style and technical methods at successive stages in his development. As a result, several known works, hitherto doubtfully attributed to him, and a number of others previously unknown and unlisted, are now accepted as unquestionably authentic Malbones. Still others have been removed from earlier lists, and, in a few instances, correctly assigned to other painters.

Of the Malbone miniatures previously listed, but never before publicly shown, the portrait of Sarah Brown, later Mrs. Carl Frederick Herreshoff, proved a great surprise (*Fig. 1*). When it was unpacked, its unlikeness to any authenticated example led me to declare, "That can't be by Malbone." Subsequent examination with a glass, however, revealed an incomplete signature and a partly illegible date, which placed the work in one of the three years 1795, 1796, or 1798. Internal evidence favored the first.

Two days later came the portrait of the Honorable James Burrill, Jr., owned by Theodore Francis Green (*Fig. 2*). In general appearance this so closely resembled the Sarah Brown miniature that it was immediately examined. The complete signature *Malbone 1795* was found.

The similarity in composition, technique, and accessories between these two paintings suggested the probability that both were executed at virtually the same time. This belief later received partial confirmation from Mr. Green, who, while attending the opening of the exhibition, told me that, in 1795, the Browns and the Burrills were living just two streets apart.

After the opening, still another miniature was received from Providence — a portrait of John Francis, who died in 1796 (*Fig. 3*). The information accompanying this portrait stated that Malbone had copied it from a European miniature. It was signed *Malbone 1797* on the front; and, on the back, *Edward G. Malbone Newport Jany 1798.* Its close similarity to the Brown and Burrill miniatures, however, prompted me to write to the owner, J. Carter Brown Woods, that I believed the original miniature to be not European, but the work of Malbone, and that if he would examine it on the right side near the frame, I was certain that the signature and date would be found. Happily my prediction proved true (*Fig. 4*). Both original and copy are fine miniatures. The copy is slightly the larger of the two and is somewhat faded. It is much more skilfully handled than the original, though the latter remains as fresh as on the day it was painted. Comparison between these miniatures of John Francis will reveal Malbone's technical advancement in a brief period of little more than two years.

The three miniatures of 1795 (Brown, Burrill, and Francis) are identical in technique, and display the use of precisely the same accessories: a red curtain for background, with a light spot below it to the left; and, above the sitter's left shoulder, the top of a chair showing three tacks in the upholstery.

As for technique, in all three the faces are first washed in with color and then modeled with very fine stipple. Sarah Brown's dress is minutely finished in every detail, and her hair is no less carefully delineated. All three sitters are turned away from the artist in the same way and are lighted from the same point. John Francis looks to his right; while both Sarah Brown and James Burrill gaze directly at the observer. Both men have powdered hair, and are dressed in the same type of coat, waistcoat, and stock, the folds of the stock being almost identical. Francis, because of his fine, regular features and his graceful bearing, must have proved the more inspiring subject. In any event, the easy pose and facile technique in his portrait indicate that it was the latest of the three to be painted.

These three original miniatures and the Francis copy certify to the dates of several others. Thus the portrait of Eben Farley, evidently intermediate between the original John Francis and the copy, may be ascribed to the year 1796, or near it (*Fig. 5*). On the back of this miniature a small decorative figure is painted in tones of brown (*Fig. 6*). A letter written in 1891 by one of the Farley descendants, and published fourteen years ago in the Worcester Museum *Bulletin*, gives an interesting explanation of this composition:

> It appears that Malbone was commissioned to do the heads of both Mr. and Mrs. Farley. His portrait of the husband turned out to the satisfaction of both artist and sitter. The wife's likeness, to the contrary, Malbone did not deliver because he felt it was unworthy of his reputation. Instead he asked for a lock of the lady's hair, and, after a few days, returned this exquisite medallion, which he begged the family to accept as a gift, in partial compensation for their disappointment in regard to the portrait.

In style and technique, this little medallion is so similar to *Shakespeare on the Lap of the Muse of Inspiration*, copied in sepia by Malbone (*Fig. 7*), in 1795, apparently from Bartolozzi's engraved version of Angelica Kaufmann's painting, as to suggest that it was wrought about the same time, probably in 1796. The costume of the figure confirms this opinion.

Another miniature of the same period, picturing Martha Washington Greene Nightingale, is quite like the Farley

† Published by permission of the Secretary of the Smithsonian Institution.
‡ February 23 to April 21, 1929.

MINIATURES BY EDWARD G. MALBONE (*from left to right*)
Fig. 18 — SARAH REEVES (LADSON) GILMOR.* *Size: 2½ x 2 inches. Courtesy of Herbert Lee Pratt*
Fig. 19 — DOCTOR PATTEN OF NEWPORT. *Size: 2⅝ x 2¼ inches. Courtesy of Mrs. Thomas B. Gannett*
Fig. 20 — MRS. MARY HOOPER FLEMING (*Obit. 1831*). *Size: 2¾ x 2¼ inches. Courtesy of Mrs. Henry H. Wood*
Fig. 21 — CARL FREDERICK HERRESHOFF (*1763–1819*). *Size: 2 13/16 x 2¼ inches. Courtesy of Miss Julia A. Herreshoff*
Fig. 22 — MISS GRATZ. Probably the portrait of Rachel. *Size: 2⅝ x 2⅛. Courtesy of Mrs. Thomas B. Gannett*

example, and, though its sky background is a lighter blue, it is finished with the same care (*Fig. 8*). A second very similar miniature of the same lady, owned by the Metropolitan Museum of Art, represents a more mature person. Its readier technique likewise points to a slightly later date.

The copy of John Francis, which was executed in Newport, probably during the Christmas period of December, 1797, was seemingly antedated by Malbone's self-portrait, which is signed and dated on the back, *Edw^d. G. Malbone, Miniature Painter 1797* (*Fig. 9*). This self-portrait, however, while excellent in effect, lacks the artist's usual finish. Probably begun during a slack period of business, it was never quite completed. It is, nevertheless, a miniature of distinction.

Aided by these early examples, we may now set up an approximate date for the Providence Athenæum miniature of Nicholas Power (*Fig. 10*), which has been called Malbone's first miniature, because of the preservation of Malbone's receipt for payment, "$23.33."† This receipt, however, offers no real evidence as to either time or place, neither of which is stated in the document. The date *1793* has been added in pencil by another hand. Indeed, judged from the standpoint of technical proficiency, size, and so on, this painting is later than the copy of John Francis — probably as late as 1798. The cut of the coat helps to confirm this date.

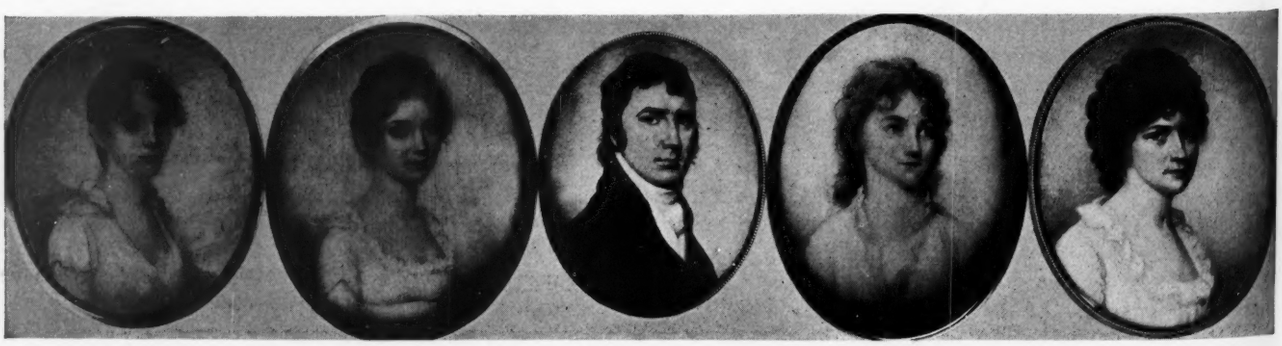
The portraits of Jeremiah J. Kahler, of his wife, and of his son, were, according to tradition, painted about 1798. Here again the style of Mr. Kahler's clothes and the obvious age of the child support this attribution (*Figs. 11, 12, and 13*).

Three miniatures now included among the Malbones were, a few years since, attributed to Benjamin Trott. One portrays Colonel Anne-Louis de Tousard. Its stylistic similarity to the other two, representing Mr. and Mrs. J. Higby, shows it to be the work of the same artist (*Figs. 15, 16, and 17*). One authority insisted that this artist must be Trott. Two others declared him to have been none other than Malbone. So opinion differed until a careful microscopic examination of the J. Higby likeness brought to light in the background a modest but genuine signature *Malbone*, of whose existence even the owner had been unaware.

Another miniature, of Sarah Reeves Ladson, recently credited to Charles Fraser, was restored to the Malbone fold after careful comparisons had proved it to possess all the grace and beauty of Malbone's drawing, coloring, and execution (*Fig. 18*).

An important outcome of the Washington exhibition of Malbone miniatures was the locating of twenty-eight ex-

† This receipt is likewise in the Athenæum.



MINIATURES BY EDWARD G. MALBONE (*from left to right*)
Fig. 23 — ELIZABETH TURNBULL. Signed *Malbone*. *Size: 3 x 2½ inches. Courtesy of Mrs. Miles White, Jr.*
Fig. 24 — MRS. LANGDON CHEVES (*1789–1836*). Née Mary Elizabeth Dulles. *Size: 3 3/16 x 2⅝ inches. Courtesy of Heatly C. Dulles*
Fig. 25 — HENRY HUBBARD (*1769–1844*). *Size: 2⅞ x 2 9/16 inches. Courtesy of Charles W. Hubbard*
Fig. 26 — ANN CHANNING. Later Mrs. Washington Allston. *Size: 3¼ x 2½ inches. Courtesy of the St. Louis City Art Museum*
Fig. 27 — MARY ANN (POLLY) SMITH (*1774–1825*). Great-granddaughter of the first Landgrave Thomas Smith, Governor of the Royal Province of Carolina. *Size: 3¼ x 2 inches. Courtesy of Mrs. Katherine Foster Perry and Mrs. Harriet Perry Haskell*

MINIATURES BY EDWARD G. MALBONE (*from left to right*)
Fig. 28 — THOMAS LOWNDES (*1765–1843*). Signed *E.M.* On the back of this miniature is written, *This paper must not be taken of* [*sic*] *when the picture is set. Malbone 1801. Size: 2¾ x 2¼ inches. Courtesy of Cleland Singleton Green*
Fig. 29 — CHARLES SINKLER. *Size: 3 x 2⅜ inches. Courtesy of Wharton Sinkler*
Fig. 30 — BENJAMIN WEST. *Size: 2 7/16 x 2 inches. Courtesy of Mrs. Thomas B. Gannett*
Fig. 31 — WILLIAM KINNE OF NEWPORT (*1781–1848*). *Size: 2⅞ x 2¼ inches. Courtesy of Mrs. Thomas B. Gannett*
Fig. 32 — ALEXANDER BLEECKER (*1775–1844*). Signed *Malbone. Size: 2½ x 2 1/16 inches. Courtesy of Miss Frederica Bigelow*

amples of the artist's work none of which had been listed by Bolton.† Additional attributed works were discovered, but, owing to the unwillingness of their owners, were not loaned for the exhibition. Some are probably authentic and some are not. For purely selfish reasons, if for no others, the owners of these should, while everything is fresh in mind, send them in for identification and listing.

At some later date, as complete a catalogue as possible of Malbone miniatures will be published. It will include all the known and positively identified examples, while those considered doubtful will be placed in a separate group. A third list will be devoted to miniatures once attributed to Malbone but now denied such authorship. Some of these latter are excellent works and their artistic merit will in no wise be impaired by a correct classification. Among them, indeed, will be found some very fine miniatures by artists of distinction — Robert Field, Walter Robertson, Raphael Peale — and some by artists of less note, Vallée, for example.

It has been conservatively estimated by Theodore Bolton, who bases his judgment on a record of one season's work by the artist, that at least three hundred Malbones exist, of which not more than one hundred and twenty-five have been positively identified. Twenty-five attributions in Bolton's list have proved incorrect; but fifty other portraits have been located and examined, and are by Malbone. (Not all of these fifty, however, were in the National Gallery Exhibition.) There still remains over half of the Bolton total to be located and critically passed upon.

The following portraits which appeared in the exhibition are missing from the Bolton list: Mr. Bolton and Mr. Harry B. Wehle agree with me that they are all the work of Malbone.

James Burrill, Jr.
Ann Channing
Mrs. Mary Hooper Fleming
John Francis (original and copy)
John Taylor Gilman, Jr.
Rebecca (?) Gratz †
Captain John Holland
Henry Hubbard
Doctor Thomas Pascal Jones
Hannah Spear Kahler
Jeremiah J. Kahler
Jeremiah Kahler
William Kinne
Thomas Lowndes
Robert MacKay (unfinished)
Eliza Mason (signed and dated *1805*)
Martha Washington Greene Nightingale
Doctor Patten of Newport
Charles Sinkler
Elizabeth Turnbull
Benjamin West
A Scotch Lady
Scotch Lady

A miniature of Mrs. Asa Ames (née Rebecca Brattle),

† Theodore Bolton, *Early American Portrait Painters in Miniature.*

† Probably not Rebecca Gratz, but her sister Rachel.

MINIATURES BY EDWARD G. MALBONE (*from left to right*)
Fig. 33 — SCOTCH LADY. Unfinished. *Size: 3 x 2½ inches. Courtesy of Miss Caroline Pinckney Huger*
Fig. 34 — JOHN TAYLOR GILMAN, JR., of Exeter, New Hampshire. *Size: 3 3/16 x 2⅝ inches. Courtesy of Miss Lucy Abbot Throop*
Fig. 35 — MRS. ROBERT SMITH. One of a few of Malbone's later miniatures showing a very dark background. *Size: 3⅛ x 2⅝ inches. Courtesy of William Mason Smith*
Fig. 36 — MRS. JOHN RUTLEDGE (*1777–?*). Née Sarah Motte Smith. On the back is written, *This paper must not be taken off when the picture is set. E. G. Malbone, pinxt.* Painted 1801–1802. *Size: 3⅜ x 2 11/16 inches. Courtesy of Miss Kate W. Rutledge*
Fig. 37 — ISAAC P. DAVIS (*1771–1855*). *Size: 3¾ x 3 inches. Courtesy of Doctor William J. A. Bliss*

belonging to the 1795 type, was brought in for examination; but for certain reasons the owner did not wish to exhibit it. It should, however, be recorded.

The following, though listed by Bolton, were never publicly shown before their appearance at the Washington exhibition:

Alexander Bleecker
Mrs. Langdon Cheves
Issac P. Davis
Carl Frederick Herreshoff
Sarah Brown Herreshoff
Mrs. Moses Poor
Commodore Edward Preble
Mary Ann (Polly) Smith
Mrs. Robert Smith

Private collections and some museums were found to harbor miniatures incorrectly ascribed to Malbone. Only one private collection examined has escaped without mistakes.

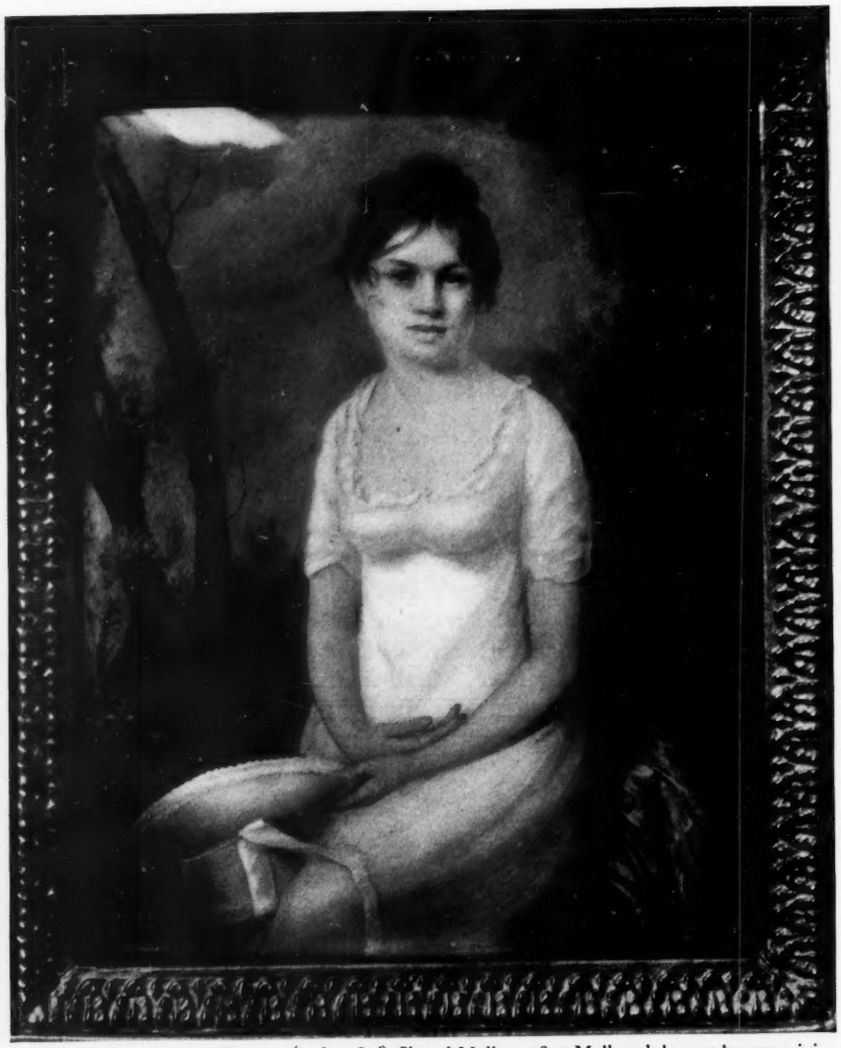


Fig. 38 — ELIZA (MASON) PARKER (*1784–1826*). Signed *Malbone 1805*. Malbone's largest known miniature; and also the latest dated one known. *Size: 6⅜ x 5 inches. Courtesy of Miss Ellen G. Parker*

It is easy to say that a dealer's attribution of a work of art to a certain artist is largely influenced by market considerations. In some instances, this is doubtless true. But to me it seems that, in the case of Malbone miniatures, a large proportion of the current errors are chargeable to fallacious family tradition, and to lack of knowledge on the part of dealers, writers, and experts. All such persons have made mistakes in the past, and I am not an exception to the rule. In the future, however, those critics who gave serious study to the Malbone miniatures assembled in Washington, should make few mistakes in identifying the master's work.

MINIATURES BY EDWARD G. MALBONE (*from left to right*)

Fig. 39 — COMMODORE EDWARD PREBLE (*1761–1807*). Not improved by recent air brush background. *Size: 2¼ x 2 inches. Courtesy of the St. Louis City Art Museum*

Fig. 40 — DOCTOR THOMAS PASCAL JONES (*1774–1848*). First editor of the *Journal* of the Franklin Institute. Superintendent of the United States Patent Office, 1828. *Size: 3 3/16 x 2½ inches. Courtesy of Launcelot W. Andrews*

Fig. 41 — A SCOTCH LADY. The belief that the background of the dark miniatures is painted in oil is probably incorrect. Color mixed with gum water would give the same effect. *Size: 3 x 2½ inches. Courtesy of Mrs. W. S. Lovell*

Fig. 42 — ROBERT MACKAY (*1772–1816*). First cousin of Malbone. It was at Mr. MacKay's home in Savannah, Georgia, that Malbone died. This unfinished portrait has attracted much attention, as it shows Malbone's method of starting his miniatures. A completed miniature of the same subject is owned by Mrs. Clifford Carleton. *Size: 3¼ x 2½ inches. Courtesy of Miss Margaret Stiles*

The Chinese Lowestoft of Early American Commerce*

By HOMER EATON KEYES

THE subject of the so-called Chinese Lowestoft porcelain that was conveyed to America is one to be approached with no small diffidence; for, though it is richly documented — even to the point of confusion — with surviving bills, manifests, letters, price lists, and advertisements, covering one or another aspect of the buying and marketing of the ware, such records raise quite as many questions as they answer. In the end they leave us still very much in the dark on such important points as the sources of the designs employed to lure thrifty American dollars from their hiding places, and the degree to which the character of these designs was prescribed by the American customer, was decided by the purchasing agent of the vessel conveying the order, or, again, was left to the discretion of the Chinese merchant who supplied the goods. On one point, however, they give us ample assurance; namely, the wide popularity of Chinese porcelain in America, the great quantities of the ware which were brought to these shores, and the avidity with which they were absorbed by a public eager for new luxuries and engaging novelties.

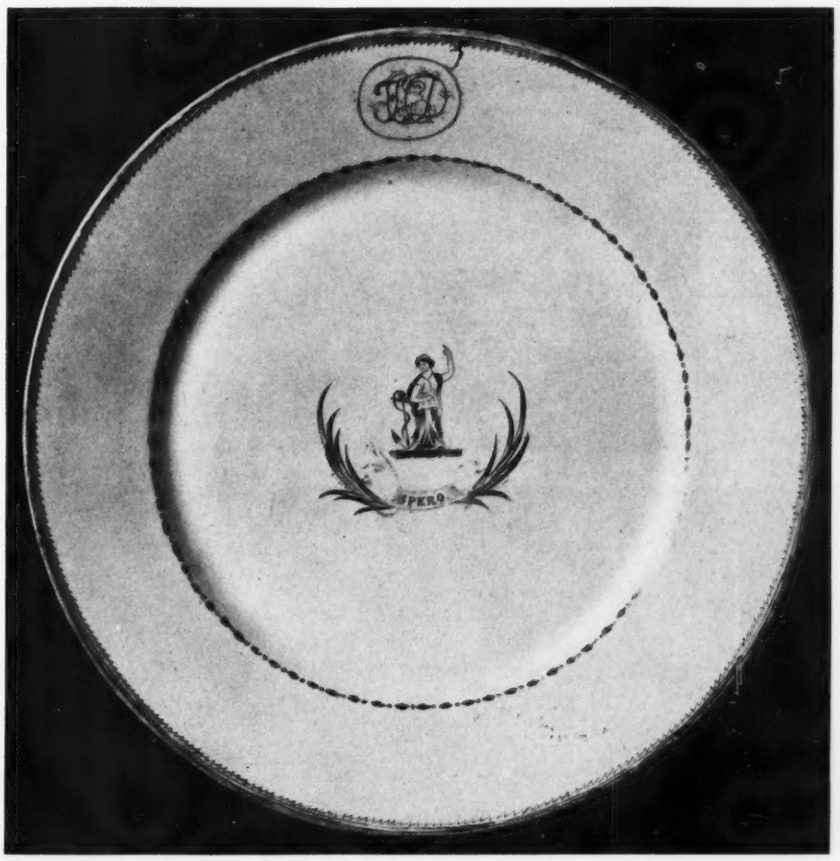


Fig. 1 — CHINESE-EXPORT PLATE (*c. 1786*)
Bearing the crest of Elias Hasket Derby. In the rim appear the great merchant's initials. Probably imported in the ship *Grand Turk*.
From the Boston Museum of Fine Arts

Long before the Revolution, the American settlers had made the acquaintance of Chinese porcelain. Alice Morse Earle, in her invaluable book *China Collecting in America*,† quotes seventeenth-century Colonial inventories in which East India dishes are specifically mentioned. In the early years of the following century she discovers much in the way of "Chainey Bowles Dishes Cups Saucers and Teapots," probably from the same source — not East India itself, but the East India Company in trade with China. Mrs. Earle likewise cites a certain advertisement of an auction at Scarlett's Wharf in Boston, among whose "Rich Sortment of China Ware" were included "fine large Enamel'd Dishes" and "divers Sizes of Bowles burnt & Enamel'd." These last strongly suggest overglaze enameled porcelain from the Orient.

There is, however, little or no evidence to show that even the wealthier of the Colonists went to the length of ordering specially decorated armorial or pictorial porcelain from the Far East. Such a thing could have been accomplished through the medium of one of the foreign East India Companies, but the trouble would have been considerable. During the first half of the eighteenth century, the majority of Colonial tables were set out with local red slipware, with pewter, and, in humbler abodes, with wood. Under such circumstances, the ownership of blue and white "India" china, interspersed with some pieces of delft and of the finer earthenware of England, might well have imparted sufficient distinction to satisfy even the aristocrat.

Shortly before the Revolution, however, and immediately after it, American taste seems to have shifted from Oriental blue-and-white to the tortoise shell and cauliflower wares of the Whieldon type, and to the sophisticated and comprehensibly decorated creamware of Leeds, Liverpool, and Staffordshire. The flood of such English importations, nevertheless, was reduced, though by no means completely

*This article is one of a series, by the same author, which has been appearing at intervals during the past year in ANTIQUES.
†New York, 1892.

stemmed, when America entered the Far Eastern trade and brought back her ships in part ballasted with porcelain — not only the familiar blue and white Canton and Nanking services, but tea and dinner sets bearing pseudo-armorial designs, family crests, pictures of ships, and, occasionally, still more ambitious decorations.*

The story of America's traffic with China has already been told in ANTIQUES,† by way of providing an introduction to these chapters of our series. It need not here be rehearsed beyond recalling the fact that the first vessel to set sail from America for Canton was the *Empress of China*, which left New York, February 22, 1784, and reached the home port again on May 11 of the following year. After that the eastern seas were cleft by many American craft. And one and all they returned freighted with tea, porcelain, silks, spices, and a host of other things.

When Elias Hasket Derby's *Grand Turk* returned to Salem, in May, 1787, after her first voyage to the Orient, her cargo included no less then seventy-five boxes of "china," which had cost in Canton $1,923, and therewith a far more valuable consignment of tea amounting to well over $20,000.‡ Her manifest likewise records, under the head of "Adventures," which represented speculative purchases on the part of the ship's officers and of various friends of the merchant, additional supplies of tea and porcelain, as well as numerous packages of "Bandanna" handkerchiefs and twenty-four chests of muslins.

Fig. 2 (left) — CHINESE-EXPORT CUP AND SAUCER (*c. 1786*)
Both pieces bear the initials of Deborah Fairfax Anderson. The painted-in-ink mythological design of the saucer is unusual in American-market Chinese porcelain.
From the Essex Institute, Salem, Massachusetts

There appears to have been no standard size for containers. However, among the Derby bills we find charged against the account of Captain Eben West, commander of the *Grand Turk*, a "box containing 6 setts Tea and Coffee China" at $30. Since a set consisted of one coffeepot, two teapots, one sugar bowl, one slop bowl, one creamer, one butter dish, one cake plate, twenty-four cups in two sizes, and twenty-four saucers, besides a tray each for the tea and coffee pots, sugar bowl, and butter dish (sixty-one pieces in all, according to modern reckoning), Captain West's box apparently harbored three hundred and sixty-six items of porcelain, averaging, for large and small pieces alike, slightly over eight cents each.

That was in 1785. As to the decorative elaboration of the Captain's "setts," we are not informed; but an invoice of ware sent out from China in 1825, when prices had doubtless advanced

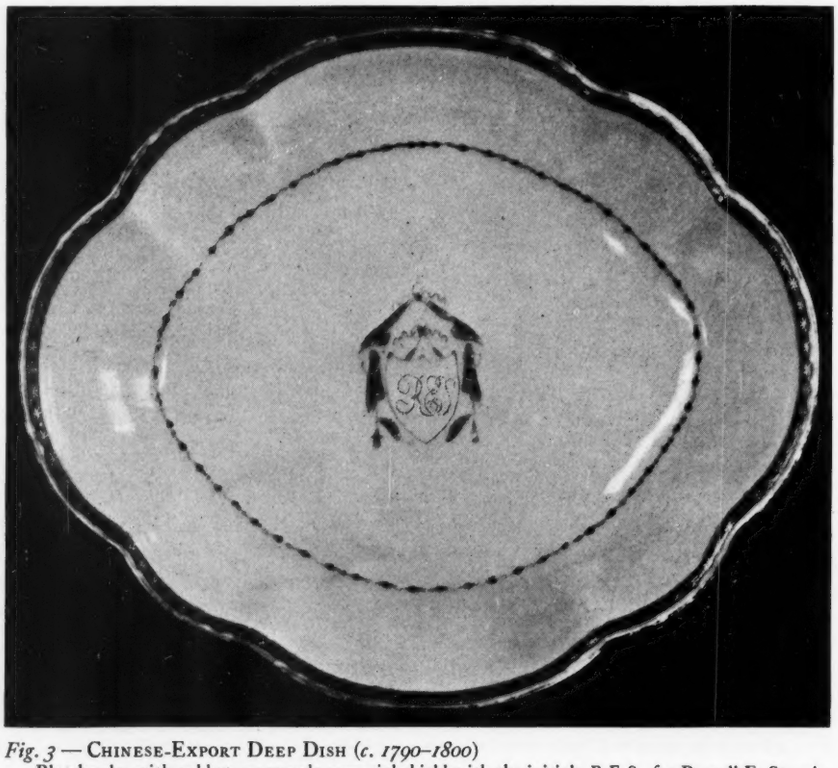


Fig. 3 — CHINESE-EXPORT DEEP DISH (*c. 1790–1800*)
Blue border with gold stars; pseudo-armorial shield with the initials *R.E.S.*, for Russell E. Sturgis.
From the Essex Institute

* See, for example, an advertisement of copper-plate queensware, salt glaze, "collyflower" ware, tortoise shell and agate ware, and "Delph" ware, from a *New York Gazette* of 1771, reproduced in Halsey and Tower's *Homes of Our Ancestors*, Figure 62.

† See ANTIQUES, Vol. XV, pp. 27–31.

‡ Derby letters and bills, Essex Institute, Salem, Massachusetts.

beyond earlier levels, quotes painted and burnished coffee cups in two sizes at $40 a thousand, while blue and white cups were set at something less than $50 a thousand.* In view of these figures, it is fair to assume that Derby's investment of nearly $2,000 in Chinese porcelain yielded him in the neighborhood of two thousand dozen items — no mean quantity to be distributed from the port of Salem to the neighboring citizenry of New England.

This venture, however, was but a beginning. Thereafter, every American merchantman which made the home port after a voyage to China brought a load of porcelain. Mrs. Earle informs us that, in 1793, three vessels alone brought to New England $14,600 worth of the ware, though she leaves us in the dark as to whether the quoted figures represent Canton prices or American resale values. In either case the quantities would have been very great. No wonder so much old blue-and-white and pseudo-armorial Chinese porcelain has survived even to this day in the port towns and cities of the United States.

* * *

American shipping magnates were not slow to avail themselves of the opportunities which direct contact with the Chinese market afforded for acquiring personalized sets of table porcelain. The Boston Museum of Fine Arts owns a plate from a set, of unrecorded size, which the great Elias Hasket Derby himself commissioned his representatives to procure in Canton. Its decoration is of the very simple type generally characteristic of Chinese porcelain exported subsequent to the era of florid Dutch designs. Bordered with gold and green, and with the monogram *E.H.D.* rather uncertainly wrought on the rim, this plate bears, in the centre, a small symbolic figure of Hope with one arm supported on a massive anchor, the other pointing to the skies.* Beneath, on a flowing band interwoven with presumptive palm leaves, is inscribed the optimistic and appropriate motto *Spero* (*Fig. 1*). Whether or not the outfit of which this was a part was included in the *Grand Turk's* first homeward cargo may not be determined. But it may well have been. There were, so it is said, other special services on board the vessel at this time.

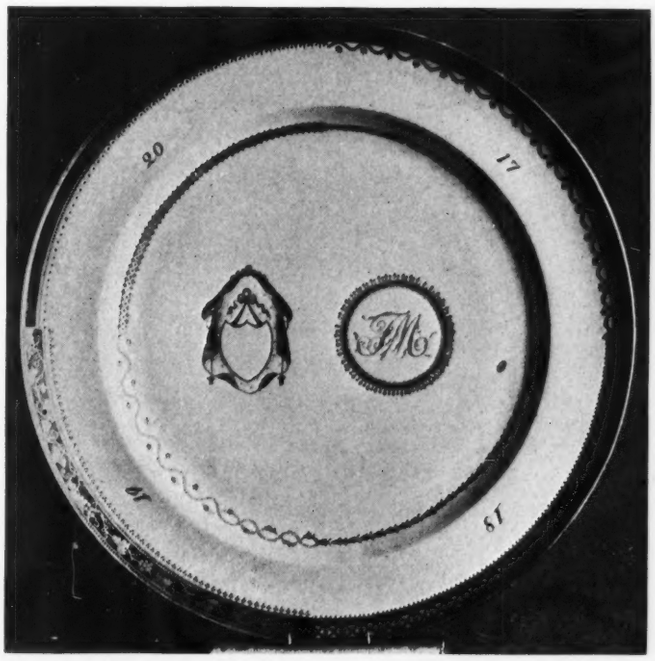


Fig. 4 — Stock Patterns for Chinese-Export Porcelain (*c. 1790*)
Reproduced from Volume XIV, page 422 of Antiques, as a reminder that shields against an ermine-lined lambrequin, together with star borders, were devised for European as well as for American markets.
From the Victoria and Albert Museum

Fig. 5 — Chinese-Export Coffeepot (*1810*)
A wedding gift to Maria Lippitt. Similar in shape and decoration to those characteristic of the two previous decades.
From the Morgan Memorial, Hartford

Among these was a tea and coffee service for Deborah Fairfax Anderson, whose monogram appears on a somewhat mysteriously symbolic cup and saucer preserved in the Essex Institute at Salem (*Fig. 2*).† The cup,

* Perkins Papers, Massachusetts Historical Society.

* Were it not that the Derby initials clearly identify this piece as a Salem item, some enthusiasts would probably insist upon associating it with Rhode Island. As a matter of fact, Hope springs too eternally on eighteenth- and early nineteenth-century porcelain to be generally accepted as possessing any local significance.

† Deborah Fairfax Anderson (née Clark) was the wife of Doctor John H. Anderson of Salem. She had, apparently, been married for some years when she became the recipient of the tea set. The cup in the Essex Institute is an old-time gift from George Rea Curwen.

with its oval medallion monogram and its sprigged border, is sufficiently similar to others of its time to excite no particular comment beyond the observation that its workmanship is much neater than that of the Derby plate. The centre of the saucer, however, shows a not easily interpreted scene, in which warlike Minerva, having for the moment surrendered her lance to Cupid, appears to have assumed the rôle of the Goddess of Abundance, occupied in supporting an overflowing horn of plenty. Painted-in-ink mythological or symbolical subjects are rarely encountered in American-market Chinese porcelain. We must, therefore, place Deborah Anderson's cup in the category of the unusual.

Another personal souvenir of early voyages to China is a deep dish, also to be found at the Essex Institute, which bears the favorite pseudo-armorial design of its time: a mantled shield upon which are inscribed the initials of the owner (*Fig. 3*). In the present instance these stand for Russell E. Sturgis, a member of the firm of Russell, Sturgis, and Company, which maintained a branch in China from 1834 to 1844. It would seem, however, that this dish considerably antedates the third decade of the nineteenth century, for its pattern is quite typical of the 1790–1810 period. Its outer border, of dark blue garnished with gold asterisks, is one dear to the heart of American collectors, who fondly believe this decoration to possess a definite complimentary relationship to the star-studded field of the nation's flag. It should not be forgotten, however, that precisely the same border appears on contemporary English-market porcelain, and that the mantled shield likewise represents an international stock pattern, as common on silverware as on porcelain (*Fig. 4*).

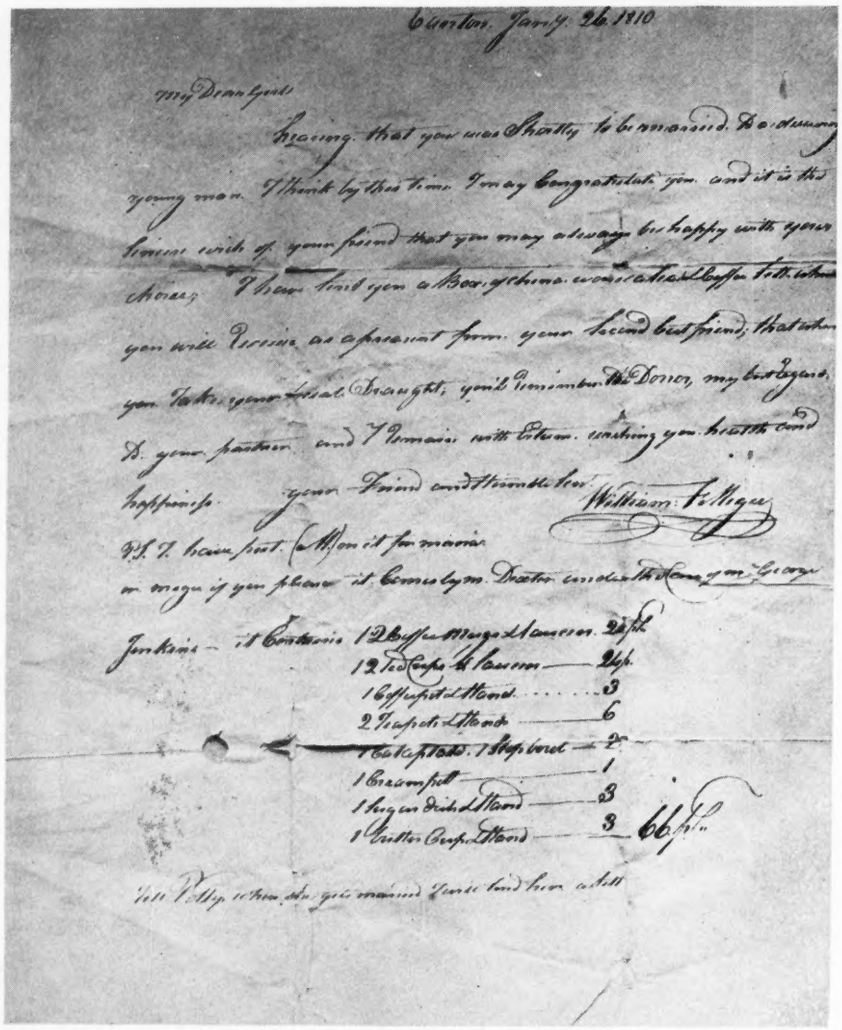


Fig. 6 — Presentation Letter Accompanying the Lippitt Set
Sent from Canton under date of January 26, 1810, by William Fettiger.
From the Morgan Memorial

Besides the monogrammed chinaware that was imported into the young Republic on special order, not a little was either brought home as gifts by ships' officers, or was sent from China by representatives of American trading firms. In this last category belongs an exceptionally well executed coffeepot which, together with the letter accompanying the presentation set whereof the pot was a part, may be seen in the Morgan Memorial at Hartford, Connecticut (*Figs. 5 and 6*). The set was forwarded by William Fettiger from Canton, in January of 1810, to Miss Maria Lippitt of Providence, at the time of her marriage. It is from the donor's letter, here reproduced, that we learn the precise make-up of a tea and coffee set. Fettiger's list counts not only teapots and trays as separate items, but potlids as well, a fact which will account for the discrepancy between his enumeration and the estimate given in a previous paragraph.

Maria Lippitt's coffeepot is of the usual "lighthouse" shape, with twisted strap handles terminating in leaf forms which may have been borrowed by the Chinese potters from some specimen of Leeds ware. The shield against an ermine-lined mantle, or lambrequin, is surmounted by a dove with an olive branch in its beak. The bird may be intended to bespeak domestic felicity for the bride-to-be. On the other hand, it may be a motive slyly inserted by an erstwhile admirer to symbolize a gift whose finding had sent faithfulness upon a long quest across wide wastes of ocean. There is nothing in the form or decoration of this coffeepot to indicate its relatively late date unless it be the broad band of gold and enamel enrichment which encircles lid and lip alike. An earlier piece would probably have shown a simpler and less weighty border.

Fig. 7 — CHINESE-EXPORT PORCELAIN (*c. 1800*)
Except for the two pieces with pierced borders, this set is said to have been part of the wedding outfit of Elizabeth Stoughton at the time of her marriage to Oliver Walcott, Junior.
Now owned by Mrs. J. West Roosevelt, who inherited it from a daughter of the Walcotts

In Figure 7 is reproduced the remains of a service said to have been part of the wedding outfit of Elizabeth, only daughter of Captain John Stoughton. She was married June 1, 1785, to Oliver Walcott, Jr., who became Secretary of the Treasury under President Washington, in 1795, and subsequently, from 1817 to 1827, served as Governor of Connecticut. This porcelain, decorated with a shell and seaweed design in gold and sepia, if actually of the year to which tradition assigns it, may have come to Connecticut through English channels. In any event, its decoration is clearly in imitation of designs popular on English china of the late eighteenth century. The two pieces with pierced borders — one a cake plate, the other a fruit dish minus its original handles — may or may not be of similar date. Their chief decoration consists of a landscape evidently derived from Liverpool and Staffordshire originals. Such landscapes, usually painted in sepia and often reduced to terms of a small circular or oval medallion, become an increasingly frequent feature of Chinese-export porcelain in the late eighteenth century — a somewhat tame pictorial substitute for the earlier Biblical, mythological, and pictorial decorations of a more effulgent period.

Specimens of well authenticated family porcelain which came to America in American ships might be multiplied indefinitely, but to no great advantage. More important are those surviving pieces which have acquired noteworthy historical significance either because they were made to special order to signalize some striking public event, or because they are representative of stock patterns designed to appeal to local interest or to the pride of membership in some exclusive organization. Such pieces will constitute the subject of our next chapter.

Note. It is difficult to reconcile the traditional date of the Walcott tea set with the internal evidence offered by the pieces which compose it. Pottery forms, particularly those of pitchers, teapots, and coffeepots, tended, during the eighteenth century at any rate, to follow those developed by the silversmiths. This is perhaps most completely exemplified in oval teapots such as that which appears in the Walcott set. Now it so happens that silver pots of this form made their début in England little, if any, before 1780. The crest of their popularity was reached between 1785 and 1800. That this new fashion in silver would have been translated into Chinese porcelain as early as 1785 may seriously be doubted. The cylindrical coffee cups, again, while discoverable among European porcelains made prior to 1780, did not become widely current much before the decade 1790–1800. The wide shell and seaweed border of this set — in itself a somewhat late manifestation — is, furthermore, to be found also on some Chinese "ship" plates commonly assumed to picture the United States Frigate *Constitution*, which was launched in 1797. The identification of this ship plate may, of course, be erroneous, and is not to be very seriously accepted. Nevertheless, in default of documentary evidence that the Walcott tea set was a wedding gift of 1785, conservatism would suggest crediting this attractive equipment to the period when its distinguished first owners were associated with official life in Washington, and when the importation of porcelain from the Orient was in full swing.

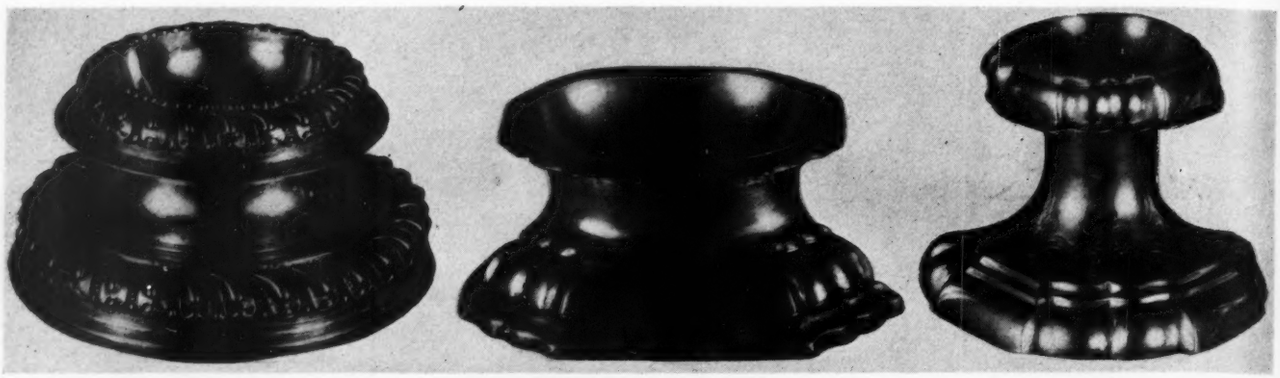


Fig. 1 (left) — German Salt, Augsburg (*late seventeenth century*)
Fig. 2 (centre) — German Salt, Marks Unidentified (*early eighteenth century*)
Fig. 3 (right) — German Salt, Unmarked (*late seventeenth century*). *From the collection of Mrs. J. B. Sax*

More Old German Silver

Salts of the Late Seventeenth and Eighteenth Centuries

By Rose F. Rosenfield

Illustrations from the author's collection, except where otherwise noted

No product of the silversmith's art occupied a more important and honored position than did the salt. Beautiful and varied in its treatment, and with its form development extending over a long period of time, the salt, artistically and historically, challenges the interest of the collector. This importance has not been accidental. From ancient times, salt has symbolized life. Homer calls it "divine," and Plato refers to it as "a substance dear to the gods." Throughout the centuries, it has been an essential of religious ceremonies and an important item in social customs. Among Eastern peoples of the present day, the sharing of salt is a sacred ceremony, constituting a bond between the participants and extending the assurance of protection to the stranger and guest. It is not remarkable, therefore, that artistic skill and precious materials have been lavished on receptacles for this all-important element.

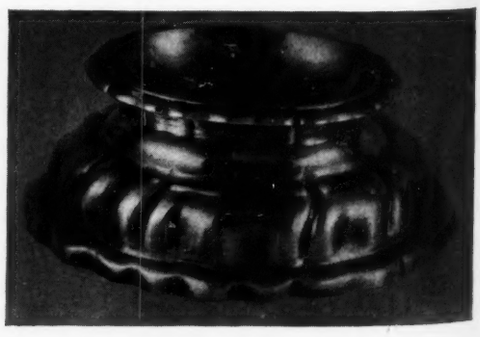
The average collector may take only a vicarious interest in the ceremonial salts of the fifteenth, sixteenth, and seventeenth centuries. These are the carefully guarded treasures of museums, guilds, and corporations, rarely coming into the salesroom, and commanding prices only within reach of the collector with unlimited wealth. In general, they are classed as standing salts, and comprise a variety of forms surpassed in lavishness only by the nef.

Contemporary with this ceremonial salt, which, in mediæval times, marked off the upper table from the lower, and registered the social standing of the guests, was the modest trencher salt. In the early seventeenth century, this was a small flat receptacle, sometimes only an inch in height, used at the lower end of the table beside the trenchers. Salt spoons were of later introduction, and the knife was used to convey the salt to the wooden plates. In its later form, as customs became more elastic, the trencher salt came into more general use — sometimes with the ceremonial salt, sometimes replacing it.

Two good examples of this latter form of the trencher salt are illustrated in Figures 1 and 3. They probably date from the last quarter of the seventeenth century. The latter, with its interesting etched base, is unmarked, but has been, for five generations, in one family. Figure 1 bears the assayer's mark, the maker's initials, and the pine cone, the official mark of the Augsburg guild. Unfortunately this is not one of the one hundred and fourteen variations of the pine cone listed by Herr Rosenberg. Notwithstanding its lack of close identification, this salt, with its gadrooning and its beaded, gold-lined receptacle, is the most cherished article in my silver collection. In design and workmanship, it leaves nothing to be desired.

Fig. 4 (left) — German Salt, Augsburg (*1759–61*)
Maker, Joh. Jacob Adam.

Fig. 5 (right) — German Salt, Augsburg (*1775–77*)



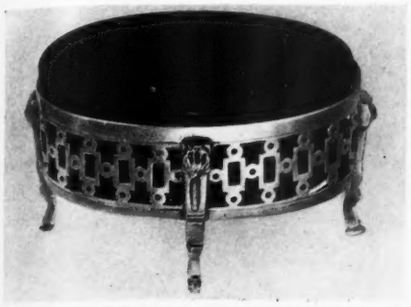


Fig. 6 — GERMAN SALT, AUGSBURG (*1736–37*)
Dark blue glass lining. Maker, C. S. Betkober.

The octagonal salt (*Figure 2*) is an early eighteenth-century adaptation of the trencher salt. Although its marks have not been identified, its style indicates the first quarter of the century.

The salt of Figure 4, showing Rococo influence, bears the Augsburg mark of 1759–61, and the initials of the maker, Joh. Jacob Adam, who occupied the position of *Geschaumeister* — official inspector of silver — from 1762 to 1792. This silversmith is represented in many of Germany's important collections. This salt was brought to a small Iowa town by a German family, for whom it served not only its original purpose, but also, occasionally, as a mold for the children's mud pies.

A pair of Augsburg salts, one of which is shown in Figure 5, bear the mark of 1775–77. There is a very similar pair in the Metropolitan Museum, dated from about the same period, but with the Dresden guild mark. These salts were sold to me by a London dealer as English pieces — an unconscious tribute to German workmanship.

The eighteenth century is rich in many forms of salts besides the interesting trencher type and its variations. Many styles succeeded one another. Of these, none show greater variety than the oval salts decorated with pierced and engraved patterns and fitted with glass linings. The designs among these are endless, and, in their light and fanciful treatment, heightened by the play of colored glass, they offer great contrast to the sturdy, substantial qualities of the trencher salt. This type came into vogue about 1730. A dignified example is pictured in Figure 6. It bears the Augsburg mark of 1736–37, and the initials of the maker, Carl Samuel Betkober. The skill of a master craftsman is shown in its simple, fine design, set off by the dark blue glass lining.

Figures 9, 10, and 11 show interesting variations of the same motif, the ram's head and hoof, and festoons of fruits and flowers. The salt in Figure 9, one of a pair, though unmarked, is probably of the same period as those of Figures 10 and 11, which bear the Augsburg mark of 1745–47. The glass linings of these salts are all original, and are most attractive. One is of light blue, opaque glass, another ruby colored, and the pair have clear white, pressed glass linings with diamond facets.

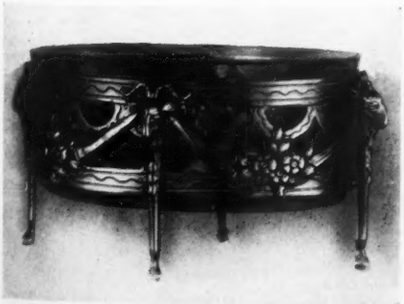
Fig. 7 — GERMAN SALT (*about 1750*)
Marks unidentified. Removable silver lining.

A choice piece appears in Figure 7, exquisite in workmanship and design. Instead of the usual glass lining, it is fitted with a beautifully modeled silver lining, which clamps into the ends of the container. Unfortunately the marks are unidentified.

The boat-shaped salt of Figure 8 bears the Stuttgart guild mark of 1800, and the initials of the maker, *H. v. L.* Herr Rosenberg lists a number of pieces by this silversmith, which are in famous collections, but does not give us his name. This type of salt was made with, and without, handles, and came into vogue about 1760.

Fig. 8 — GERMAN SALT, STUTTGART (*1800*)
Maker's initials, *H. v. L.*

With the exception of the examples shown in Figures 2, 5, and 9, which were purchased abroad, all of these salts were brought into Iowa by German families, and none has passed through the hands of dealers. It is interesting to note the similarity between these German salts and the best English salts of corresponding period. In design and workmanship they surely suffer nothing by comparison.



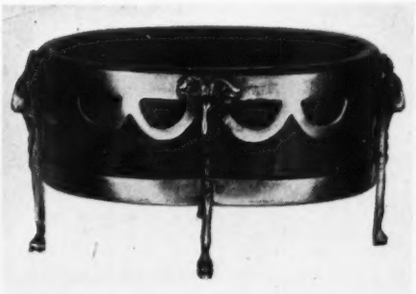


Fig. 9 (*left*) — GERMAN SALT (*probably 1745*) One of a pair, unmarked. White glass lining.
Fig. 10 (*centre*) — GERMAN SALT, AUGSBURG (*1745–47*). Opaque light blue glass lining. *From the collection of Mrs. Felix Ettinger*
Fig. 11 (*right*) — GERMAN SALT, AUGSBURG (*1745–47*). Ruby glass lining. *From the collection of Mrs. J. B. Sax*

Some North of England Chairs

By G. Baseden Butt

Except for Figure 3, illustrations are from the Victoria and Albert Museum

IT IS an accepted truism that individuality is fostered through isolation, while personality is developed by social intercourse. In other words, the man who never mingles with his fellows may mature along unique lines, but he is likely to be rugged and unpolished in manner; whereas the man who goes much into society will certainly reflect the influence of culture and refinement. It is exactly the same with furniture. How different are the elegant productions of the great city from the rough but individualistic creations of the Yorkshire and Derbyshire moors, or of the little towns of Lancashire, which, in the seventeenth century, were sleepy, unindustrialized, and but little visited from the outside world.

In the present era it would be impossible for Yorkshire to evolve a distinctive local type of furniture, for York is now too near to London. To-day's new mode in London is adopted in the North to-morrow, just as London has adopted or adapted it from the Parisian fashion of a day previous. But, in the seventeenth and eighteenth centuries, things were different. Then, craftsmen in Paris, London, and Yorkshire worked with only the scantiest information regarding what was being done in other centres; and so there was a tendency for each district to follow its own more or less specific style. Thus, during the latter half of the sixteen hundreds, a highly individual type of oak chair was evolved in Yorkshire and Derbyshire.

It is commonly asserted that the panel-back chair, familiar throughout England in Elizabethan and early Jacobean times, was discarded in these counties about ten years before the Restoration, or approximately at the middle of the century. The specimen pictured in Figure 1, however, shows the danger of such arbitrary statements, for, while dated *1724*, it nevertheless exhibits characteristics associated with a much earlier period. The back cresting is tenoned between the uprights in the Elizabethan manner; the arms, with their supporting uprights, and the turned legs, are such as might be found on any James I or Charles I chair of country make. This chair illustrates the tenacity with

Fig. 1 (above) — YORKSHIRE CHAIR *(dated 1724)*
Of oak, made for a child. Despite the late date, the chair maintains the characteristics of early seventeenth-century Yorkshire types. The front feet appear to be somewhat doubtful restorations.

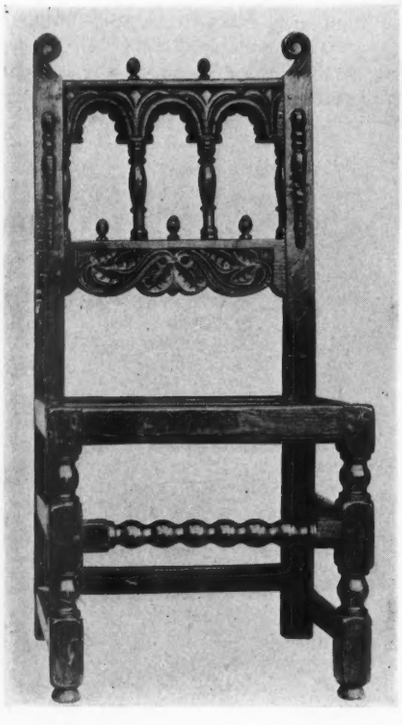
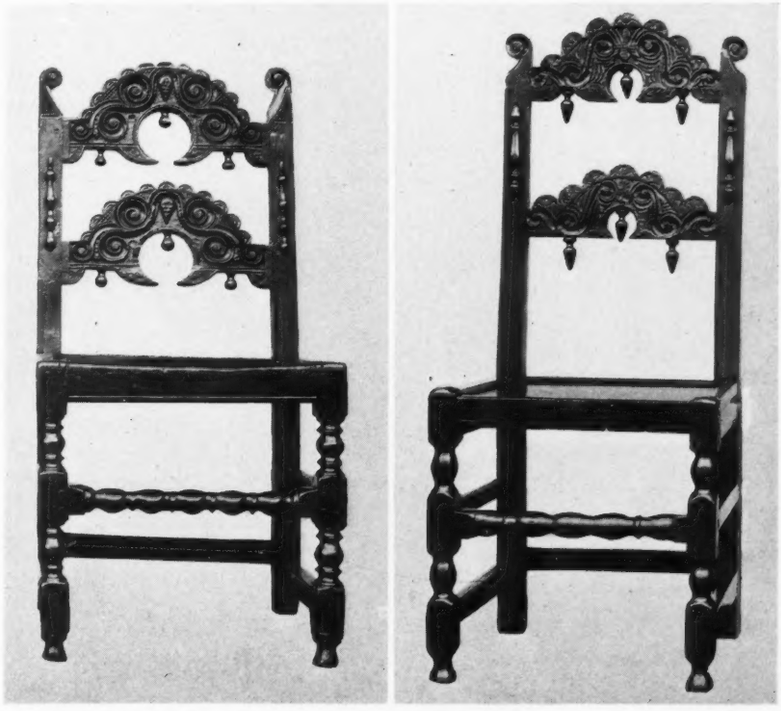


Fig. 2 (left) — YORKSHIRE OR DERBYSHIRE CHAIR *(c. 1650)*
Of oak. Arcaded back with acorn finials on the rails, split balusters on the stiles, and more or less elaborate carved details.

Fig. 3 (right) — DERBYSHIRE CHAIR *(c. 1650)*
Of oak. Lighter in scale and considerably less ornate than the chair of Figure 2, but characteristic of the Yorkshire-Derbyshire type.

which country workmen clung to old fashions even in the eighteenth century. Nevertheless, it is true that, with few exceptions, the panel-back type of chair was discarded in Yorkshire after about 1650.

At that time, indeed, Yorkshire and Derbyshire began the evolution of their own style in oak chairs. Figures 2 and 3 show very early examples. It will be seen that the principal characteristic of these chairs is a triple arcade, whose arches constitute the top rail of the back. This arcade, one of the earliest architectural features to occur in English furniture, is supported by turned balusters, suggesting columns, which spring from a rail set well above the line of the seat. Other distinctive details are the knobbed acorn finials which decorate both back rails, and the inward scrolled finials which terminate the stiles. Split baluster decorations, which were common on Puritan and later seventeenth-century oak furniture, are also used. Figure 2 displays fairly typical incised carving, but the example shown in Figure 3 is no less pleasing for its simplicity. This chair, which is of Derbyshire origin, is the property of E. Guy Dawber, to whose courtesy I am indebted for the privilege of inspecting and photographing it. Lighter and more graceful than many other specimens of the type, it gains an agreeable straightforwardness from the absence of carving. The knobbed decorations of the top rail, it should be observed, are used as pendants — an arrangement which suggests a slightly later date than is assigned to Figure 2.



Figs. 4 and 5 — YORKSHIRE OR DERBYSHIRE CHAIRS (*c. 1660*)
Of oak. Showing the hooped and scalloped rails, and the high, turned front stretcher characteristic of the developing type.

What Chippendale of the Moors first devised these chairs is to-day quite unknown. Documentary evidence, if it exists, has yet to be discovered; but it is suggested that the first chairs of this kind were inspired by a Spanish model of earlier period, which had somehow reached this out-of-the-way district. Doubtless it was admired, and copies of it were sought. Or possibly a Spanish craftsman, or a northcountryman who had visited Spain, produced the first originals. In any event, there can be no doubt that his work was widely imitated throughout the country.

After a very few years, the prevailing type of Yorkshire and Derbyshire chair underwent a startling transformation. The Iberian arcade was abandoned, and the rails of the backs became hooped or crescent-shaped, with the upper edge scalloped. The knobbed finials were discarded in favor of turned pendants which ceased to be clearly recognizable as acorn motifs (*Figs. 4 and 5*).

It seems likely that this new departure may have been stimulated by the excitement of the Restoration. There is certainly an element of Stuart gorgeousness about these chairs, with their elaborate, if rather grandiose, combination of incised and relief carving, pendants, and split balusters. Many are carved in the centre of the back crescents with the mask of a bearded man (*Fig. 4*). It has been suggested that this mask may symbolize either Charles I or Charles II; but, since the device is certainly a caricature rather than a serious portrait, it may quite as well have been intended for Cardinal Bellarmine, whose long-remembered unpopularity with the whole of Protestant Europe led seventeenth-century potters to memorialize his countenance grotesquely on their mottled stoneware jugs. Again, this curious head may have some far more mysterious signification.

Hooped and scalloped rails distinguish Yorkshire-Derbyshire chairs during the fifteen year period 1655–1670. Thereafter, the rapidly prevailing fashions in walnut began to exert their influence even upon north-country conservatism, which eventually compromised between old tradition and modern mode in the production of a third type of chair (*Figs. 6 and 7*). Although constructed of oak, the examples illustrated show a very obvious attempt to imitate styles that had been developed in walnut. Such pieces would, at the earliest, be of the late seventeenth or even of the early eighteenth century; for, although the cresting of the back is tenoned between the uprights (an old-established habit in Yorkshire), the chief decorative features are more typical of the James II or William and Mary period than of the time of Charles II. One has only to compare the arched and scrolled back-cresting in Figure 6, or the scrolled ornament on the central back rail in Figure 7, with the back or stretcher-work in any typical and relatively simple James II or William and Mary chair,

to realize that the imitative north-country type must have enjoyed a longer innings than is admitted by some authorities.

I have said that the panel-back type was, in the main, abandoned in Yorkshire and Derbyshire shortly after 1650. This, however, was by no means the case in the important neighboring county, Lancashire. Here the panel-back, although modified in accordance with prevailing tastes, appears to have remained in favor long after it had been discarded by Yorkshire craftsmen.

Figures 8 to 13 picture representative seventeenth-century Lancashire panel-backed chairs. If judged solely by the carving on their backs, these examples might be attributed to almost any year of the seventeenth century, or even earlier; but the turnery of the legs and stretchers clearly indicates a Restoration origin. In Figures 11 and 12, the seat is sunk between the uprights for the reception of a squab cushion, in the manner of a Charles II walnut chair, and there is a definite suggestion that the craftsmen had the Charles II style in mind in the proportions of the rather tall backs.

All these Lancashire chairs exhibit a curious inability to escape from the type of enrichment found on ceremonial armchairs of the era of Elizabeth and James I; and this affords yet another instance of the way in which out-moded fashions still persisted in the country districts. Prior to the seventeenth century, the oak stool had been the only seat for everyday household use; and these chairs, in a quaint hybrid of Elizabethan and Carolean modes, may well have been among the earliest produced for the farmhouses of Lancashire.

At all events, the chairs illustrated represent typical seventeenth-century furniture from the counties we have mentioned; and, although the craftsmen who made them are unknown to us by name, their handiwork is still to be encountered in the old homesteads of the north of England, where it has survived the effects of daily contact with life for nearly three centuries.

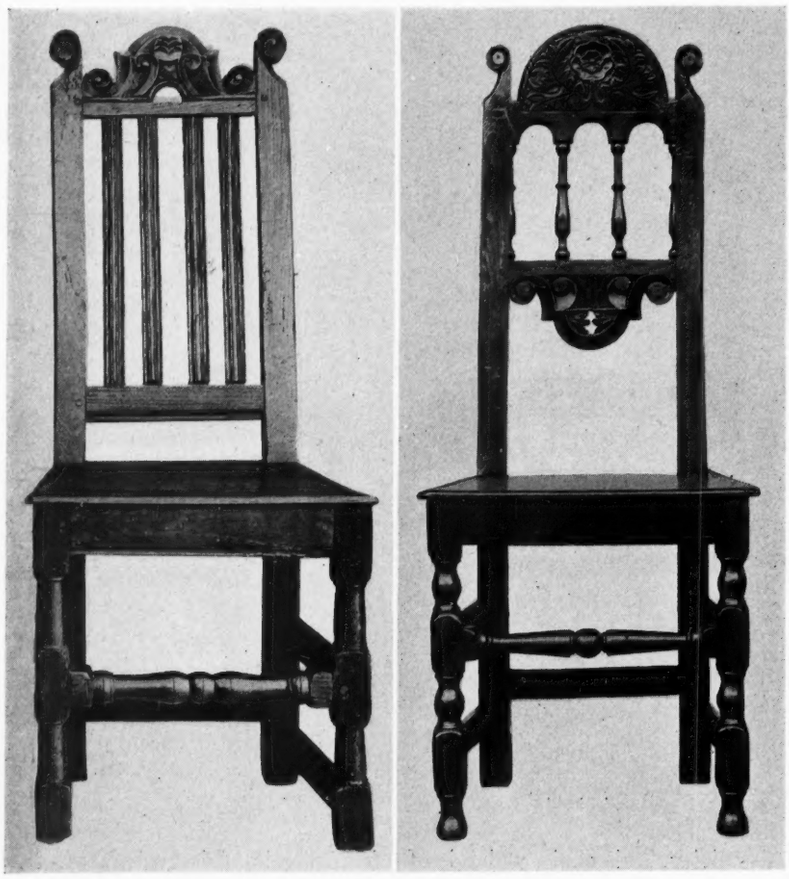
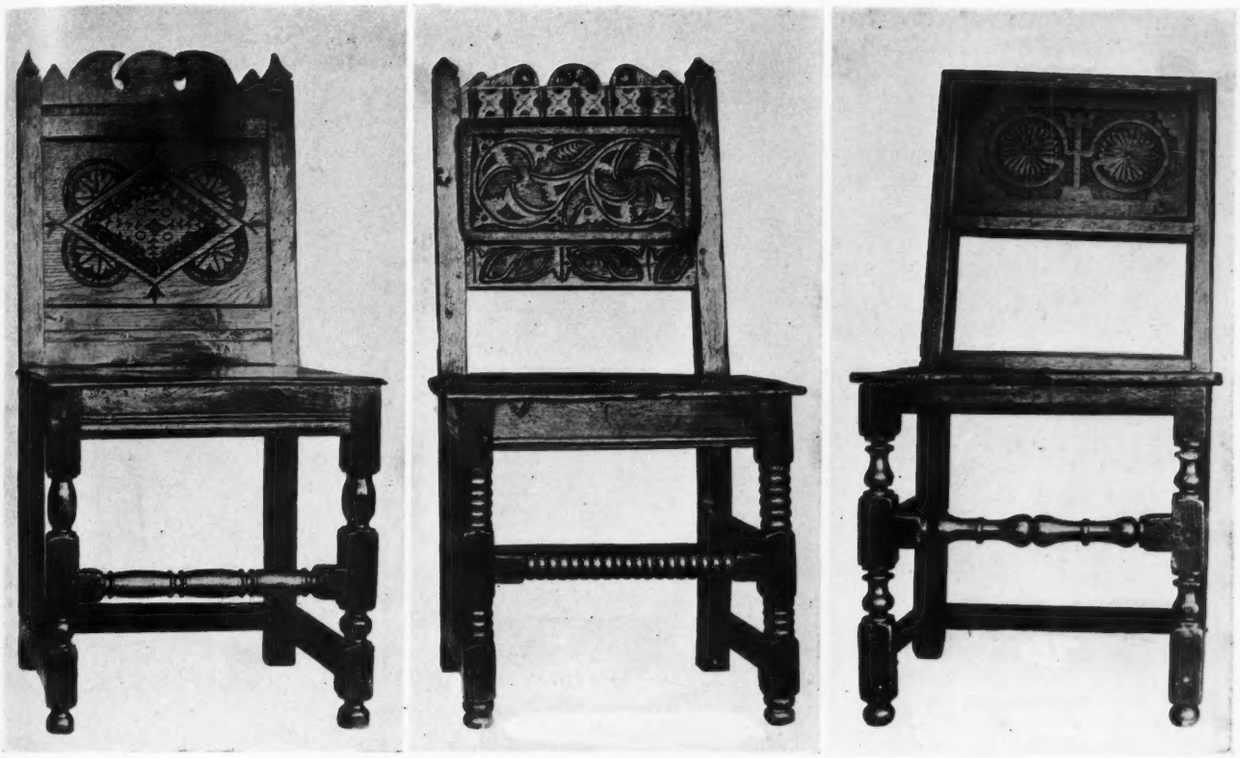


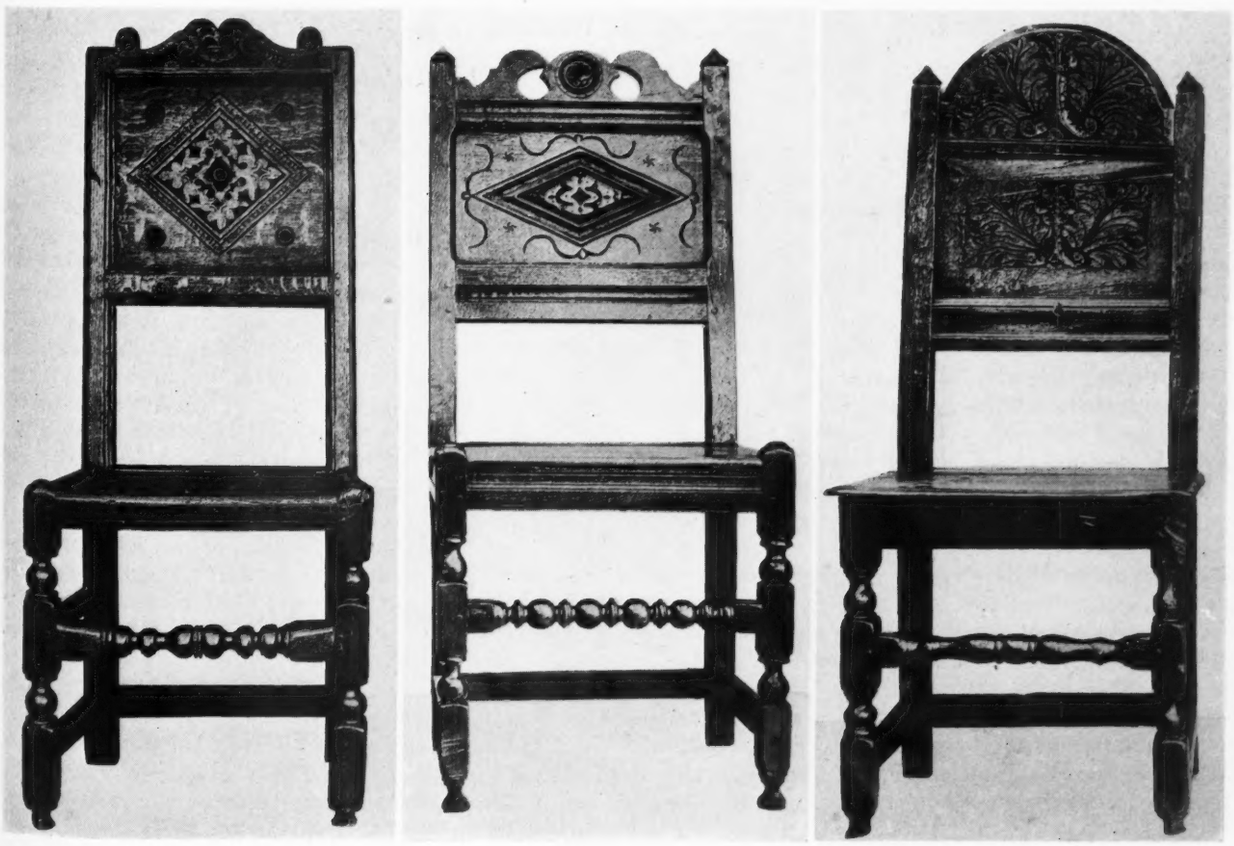
Fig. 6 (left) — YORKSHIRE OR DERBYSHIRE CHAIR (*c. 1680 or later*)
Of oak. While this chair maintains many elements of earlier designs, its high, narrow, open-rail back and carved pediment-shaped top clearly indicate the fashionable influence of the late seventeenth century.

Fig. 7 (right) — YORKSHIRE OR DERBYSHIRE CHAIR (*c. 1680 or later*)
Of oak. The retention of an arcaded back and high-arched top rail in conjunction with a later form of pendent carving below the centre rail and a tall, narrow back and narrow seat, brilliantly illustrates the provincial maker's hesitation between old motives and new.

Note. To American collectors, the study of old provincial types of English furniture should prove of interest not only as it may lead to a better appreciation of those English examples which have been brought to this country, during the past few decades, for use in American homes, but also as it may reveal basic reasons for the local peculiarities observable in the early furniture of different Colonies. The Lancashire flavor of the Pennsylvania wainscot chair will become at once apparent to anyone who reads Mr. Butt's article and studies the accompanying illustrations. Whether a similarly striking likeness to specific English prototypes may be discovered in the wainscot chairs of New England remains an unanswered question — a question, furthermore, whose ramifications are so extensive and so highly involved as to deserve the erudite investigation of a candidate for an advanced university degree. — *The Editor.*



Figs. 8, 9, 10 (above), 11, 12, 13 (below) — LANCASHIRE CHAIRS (*1660–1700*)
Of oak. It is worth while to observe the great variety of designs obtained in a somewhat closely restricted type. Students of Pennsylvania furniture should note that the cresting and the pyramidal stile finials which occur on the chairs of Figures 8 and 12 are almost precisely like those which again and again appear on the walnut wainscot chairs of Pennsylvania, and, in so far as we are aware, nowhere else in early American furniture of the kind.



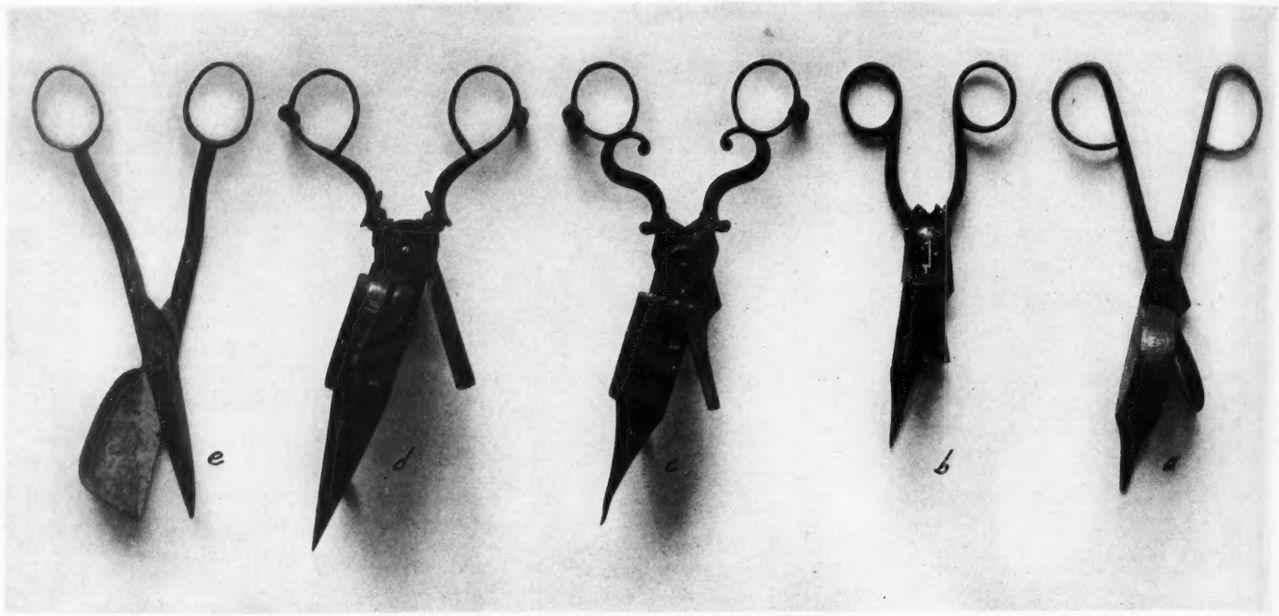


Fig. 1 — A Snuffer Sequence
a, Early wrought iron type; *b*, *c*, *d*, cast types with greater or less elaboration of treatment. Of these, *d* — perhaps the latest — has a shutter in the container, presumably for better preventing the dropping of bits of greasy wick. The very simple type shown in *e* may have been used for lamp wicks.

Old-Time Iron Snuffers

By Frederic Fairchild Sherman

Illustrations from the author's collection

HAVING become interested in the variety of decorative designs in the handles of old-time American iron candle snuffers, I began, sometime ago, to collect such snuffers with the idea of determining how many variations I might discover and how many motifs constituting the basis of design common to them. For a time it seemed that I scarcely ever found duplicates; and even now, with over thirty designs in my modest collection, I run across a "new" one every now and then.

The collecting of snuffers is a fascinating pursuit, and, as these little household objects may usually be purchased for a really trifling sum, one can indulge himself without any of that feeling of extravagance which often follows the acquisition of a really expensive object of antiquity. Of course snuffers do not make so brave a show or so decided a hit with one's friends as fine old clocks; nor are they so useful as gateleg, or Dutch-foot tables, or Windsor chairs; but a number of them hanging along a fireplace, beneath a mantel, are quite as successful a decoration as a similar number of framed samplers or silhouettes hung about the house.

As soon as one has secured a number of snuffers, it is wise, in collecting, to have each specimen photographed or to make tracings of the handles (wherein they vary most) so as not to duplicate forms already acquired. It must be remembered, of course, that some which have identical handles vary in the form or decoration of the boxlike wick container. These containers have flat, oval, or other shaped tops, which are often decorated.

The earliest form of snuffer was probably a pair of plain hand-wrought scissors. The next, perhaps, was like that illustrated herewith in Figure 1 *a*, still hand-wrought but with a boxlike container added to catch the cut off portion of the wick. Following this came *b*, in all respects similar to the foregoing except that it is "cast." Next we have the addition of feet supporting the snuffers, as in *c;* and, following that, *d*, a patented form, and perhaps the latest, which has in the box container an automatic slide — lifted and released by opening the snuffer — which effectually prevents the cut off portion of the wick from dropping out before the snuffers have been closed. Figure 1 *e*, the last of those illustrated, is included in the belief that it is a snuffer evolved for use with old-time whale oil lamps. It is put together with screws and has sharpened scissor-like blades, evidently constructed to cut a thick wick. The lower blade bears a simple tray, for catching burnt fragments.

This pair of snuffers, which chances to be dated, bears the legend *J. Phares, Patd. Sept. 12, 1854.*

The candle snuffer continued to be used long after the introduction of oil — and even of gas — for lighting purposes. The cast metal specimens of the early nineteenth

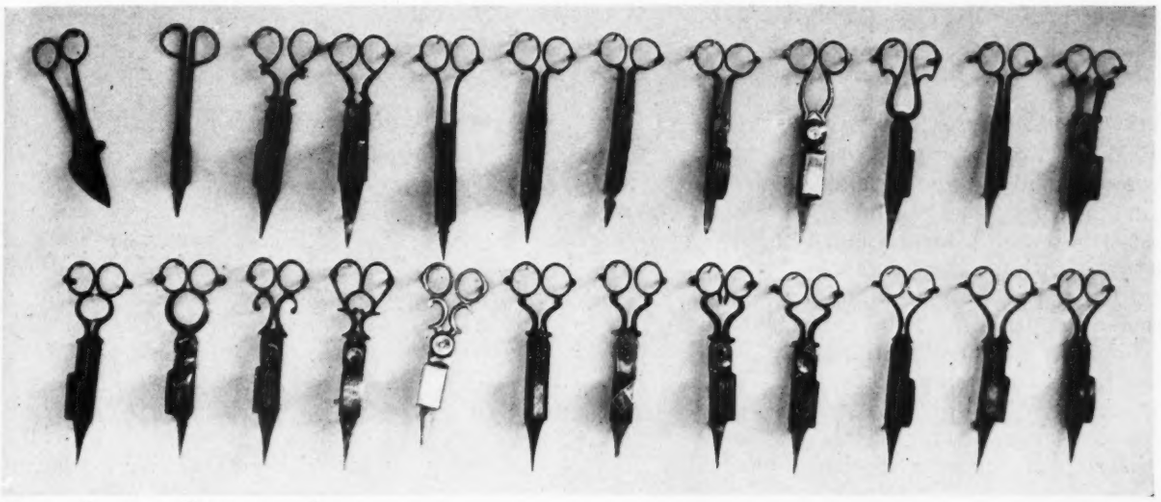


Fig. 2—SNUFFERS, VARIOUS AND SUNDRY

century were turned out in great quantities. In earlier days, snuffers were hand wrought by the village blacksmith, and show finger holds which are simply bent to the desired form, while the container is cut out of the upper piece and turned over against the flat bottom in a half circular form. As soon as they were made by casting, snuffers began to be decorative, even before they acquired feet.

With the advent of this decorative treatment of handles and containers, there came a seemingly endless variety of patterns. It is this fact which makes the collecting of snuffers a happy and exciting pastime. Snuffers are found oftener than not with the simple iron or painted tin trays that originally accompanied them. By scouring the rust from the snuffers themselves and by furbishing up the trays, these venerable utensils may be made to serve very well today in a country house where candles are used—particularly if the old type of iron candlesticks can be secured to use with them.

For brass candlesticks one should have brass snuffers, and for silver, snuffers either of silver or of Sheffield plate. However, as a large proportion of old houses which are now used for summer homes or dwellings are lighted throughout by electricity, the arrangement of snuffers above the fireplace, as in the accompanying illustration, is suggested as an effective method of displaying a collection.

Fig 3—SNUFFERS BY THE MANTEL'S RIM
At Cedar Cottage, Westport, Connecticut, a row of snuffers makes pleasing tracery against white woodwork.

New York State Glasshouses*

By HARRY HALL WHITE

FLINT CLEAR OFFHAND DECANTER (*Fig. 2*)

DECANTERS of this type were also a Mt. Vernon product and are often found in the vicinity. The specimens of Figure 2 came from Mt. Vernon, and check perfectly with the fragments in respect to the rings on the neck and the sunburst stopper. This Mt. Vernon type stopper may be identified by the fact that it has twenty-six rays in the sunburst, and by the very short extension of the circular diameter of the stopper proper into the sunburst. This was really quite a fragile design, and no doubt the majority have long since been broken.

Fig. 1 — SEALS USED ON MT. VERNON GLASSWARE (*olive green glass*)

PINT AQUAMARINE SUNBURST FLASK; PINT AQUAMARINE MASONIC FLASK; AQUAMARINE AND FLINT PRESSED SALTS (*Fig. 3*)

The upper two rows of the illustration contain fragments found in the Mt. Vernon gathering. Their color is a very heavy, deep aquamarine — almost green. I do not submit this as evidence that these flasks were made at Mt. Vernon, since the quantity of fragments found is far too small.

The lower rows show the aquamarine, opalescent, and purple salt dish fragments. They may be merely discarded pieces from the household, and the above flask pieces only broken flasks once used by workmen. However, this note will be worth remembering when someone is fortunate enough to find documentary information regarding Mt. Vernon and the Granger brothers, for I found pressed salt dishes of the same pattern, in bubbly aquamarine glass, about the countryside.

Fig. 2 — CLEAR FLINT OFFHAND DECANTERS

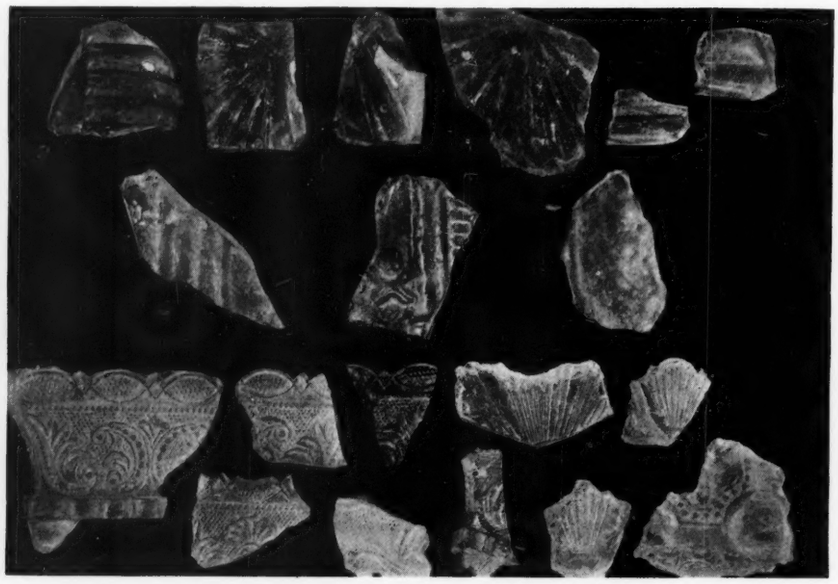


Fig. 3 (*left*) — FRAGMENTS OF FLASKS AND SALT DISHES

CLEAR FLINT CRUET BOTTLES (*Fig. 4*)

Almost everyone who has an old-time castor with three-part-mold blown bottles has wondered whether these were all made at Sandwich and Pittsburgh. The fragments pictured may help to identify this particular pattern. Partly finished stoppers are to be seen in Figure 7 of the preceding chapter.

CHESTNUT AND CALIBASH BOTTLES (*Fig. 5*)

By far the largest quantity of fragments found were from these interesting bottles. If this may be taken as an indication of relative production, and I think it may be, Mt. Vernon turned out a huge quantity of these bottles over a long period.

These were advertised in the *Utica Patriot*, in 1811, as "Common bottles from ½ pint to four gallons." They were made for years — in fact, until the flask and the patent-medicine bottle drove them from the market, after which they were continued only in the large sizes, cased in willow baskets, demijohns.

The distinguishing features of these "common bottles" of Mt. Vernon are few. In color they run more to the olive-green than to the olive-amber. The larger sizes of the Calibash bottles display a rough finish at the neck. In fact, at times these necks are almost ragged. The smaller sizes of Calibash and Chestnut types seem to exhibit a more definite trait in the workmanship of the neck finish.

In a high percentage of the pieces found, and of the specimens secured in the vicinity, there is

*Part III, continued from the September number of ANTIQUES, Vol. XVI, p. 193.

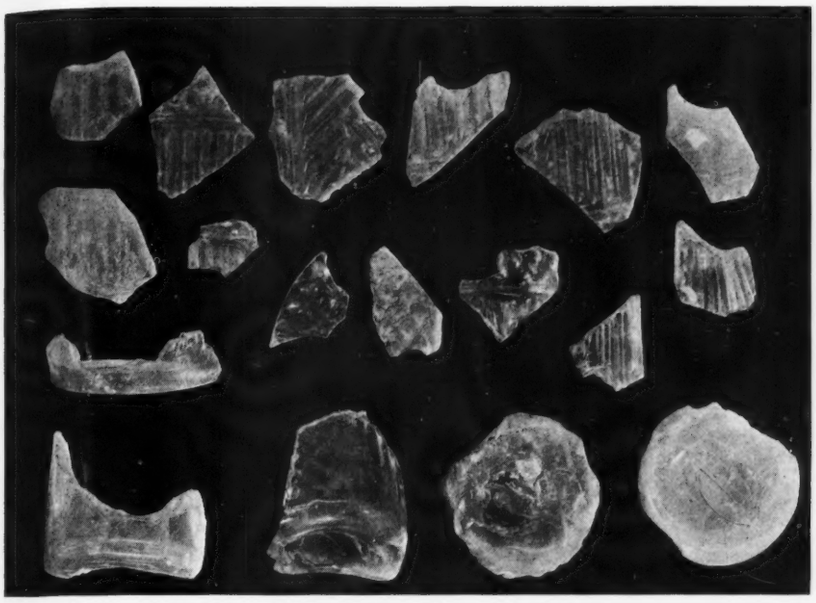


Fig. 4 — Fragments of Clear Flint Cruet or Castor Bottles

Limited space for photographs restricts the showing of these common and less interesting pieces, of which Mt. Vernon made great quantities. The most characteristic, and well known to the collector are those pictured. Figures 8 and 9 show the pontiled bases and the neck finish of bottles both large and small. It is interesting to compare the workmanship of these necks with those from Keene, New Hampshire.* Quite a similarity is apparent. There was, no doubt, some interchange of workmen between Mt. Vernon and Keene. As will be recalled, Lawrence Schoolcraft was interested in the glasshouses of both districts.

One of the most thrilling discoveries made in looking through this gathering was that of the two seals (*Fig. 1*). These, as may readily be guessed, were seals added to offhand blown bottles or decanters, and were impressed with a die carrying the maker's name and a holder for a system of removable letters, evidently the initials of the purchaser.

In view of the revelations of the rubbish heap by the railroad, the least that may be said is that a hitherto unknown, or certainly obscure glasshouse has now acquired real interest among collectors of American glass.

The fact that the Mt. Vernon glassworks are identified as makers of three-part-mold blown bottles will assist in the attribution of the aquamarine glass, patterned in three-part molds, blown and finished "offhand" into choice dishes

evidence that the added metal of the neck finish had been deliberately flattened, while soft, by the workman. This is illustrated quite clearly in the left-hand bottle of the three shown in Figure 5. The necks in Figure 6 show this flattening in Numbers 1 and 4, counting from the left, while Number 5 has the usual, rounded and unflattened finish. This flattened finish is common at Mt. Vernon in the smaller sizes, half pint and pint, but uncommon at Keene.

Fig. 5 — Chestnut Bottles Made at Mt. Vernon

Bottles and Phials (*Fig. 7*)

Next to the Chestnut bottles, in quantity, came the "general line" of bottles.

Fig. 6 (left) — Bases and Necks of Calibash Bottles Made at Mt. Vernon
Showing "flattening" of finish in necks of the first and fourth pieces in the upper row, left to right.

*See Antiques, Vol. XI, p. 463.

Fig. 7 — Bottles and Phials Made at Mt. Vernon

and bowls, which is frequently found in the vicinity.

Efforts to learn more of the Granger brothers have not been very successful. I have discovered from the *Granger Genealogy* that three brothers, Charles, Oscar F., and Gideon R. Granger, were sons of Nathan Granger, a merchant at Vernon, New York. All three were glassmakers.* It is probable that the closing of the Oneida Glass Factory at Vernon, New York, in 1836, was influenced by the growing shortage of wood for fuel. In consequence, about 1835 or 1840, the Granger brothers moved from Vernon to a new location, high on the slopes of Kayaderosseros Mountain, in Saratoga County, New York, where wood was plentiful. Besides the advantage of abundant fuel, the proximity of Saratoga Springs, thirteen miles away, insured a market for the company's chief product — mineral water bottles.

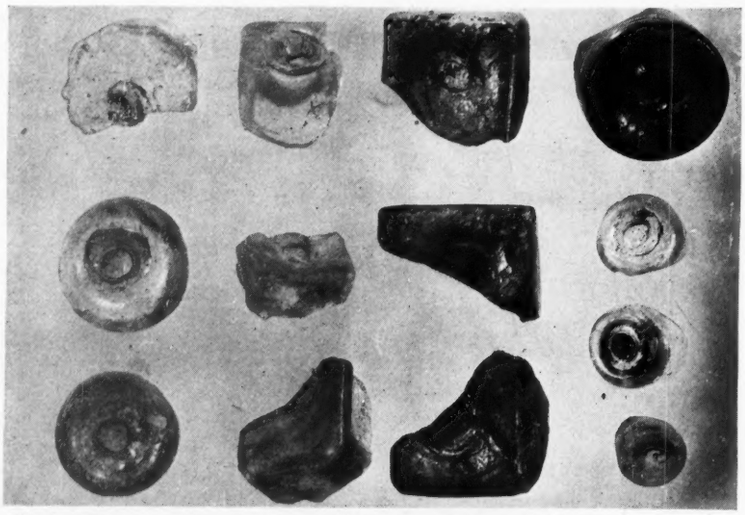


Fig. 8 — Pontiled Bases of Small Bottles and Phials Made at Mt. Vernon

Fig. 9 — Types of Neck Finish Used at Mt. Vernon

At this point in my study it first seemed to me that I had reached the end of the road; later I came to the conclusion that the whole story of the Mountain Works at Saratoga had not yet been told. Accordingly I found an opportunity to visit the old place. The results of this trip will subsequently be related.

Note. — These articles by Harry Hall White, which, from time to time, have been appearing in Antiques, are the result of what must be viewed as an archæological enterprise undertaken with a view to discovering precisely what were the products of various early glass factories in America. To the historian and connoisseur, the importance of these detailed studies is inestimable. Full understanding of their bearing, however, necessitates familiarity with such valuable background works as *Early American Bottles and Flasks*, with its historical notes and countless illustrations, for which collectors are indebted to Stephen Van Rensselaer; and, likewise, with another book of more diversified character, *Early American Glass* by Rhea Mansfield Knittle. — *Ed.*

* *Granger Genealogy*, by James Nathan Granger, Hartford, Connecticut, 1893.

The London Letter

By GUY CADOGAN ROTHERY

IT will be remembered that, in *Kim*, Rudyard Kipling makes the curator of a Government museum in India exchange a fine pair of European spectacles for a quaint pair of horn-rimmed "gig-lamps," which he deemed great curiosities, and worthy of acquisition. Oriental spectacles, especially those from China, are as odd as they are varied. Whether the Chinese first invented them is, just now, a matter of debate, since, in London, the Worshipful Company of Spectacle Makers, in celebration of their tercentenary, have organized an Opticians' Congress and a retrospective exhibition.

This ancient city guild, though granted a Charter of Incorporation by Charles I, in 1629, had already long existed as a trade association. Even at that time English opticians enjoyed high repute. The invention of spectacles, however, has been credited, by some, to Salvino d'Armato of Florence, who died in 1317, while others attributed the honor to Roger Bacon. But the British Museum offers contrary evidence in the form of magnifying lenses from Egypt which were made within a century and a half after the time of Christ; the Lavigerie Museum at Carthage displays lenses, both of crystal and of glass, which are some six centuries earlier. Even more impressively ancient are the two crystal magnifying lenses found at Knossos, Crete, dating from about 1600 B.C.

In the present exhibition, organized by the Company of Spectacle Makers, the Northampton Polytechnic Institute, and private collectors, nothing quite so venerable is shown, though the display is full of interesting European and Asiatic specimens, besides scientific instruments, books, and prints dealing with spectacles and magnifying appliances.

Viewing these things, one may readily understand their fascination for collectors. The scientifically inclined, no doubt, pay chief attention to the lenses, which may be of rock crystal or of glass — colorless or colored — or even of precious stones, for emeralds have been used as lenses. Their shapes and technique of grinding offer other points of interest. But, to the average collector, it is the frames which prove most attractive, so widely do they vary in fashioning and material. Such frames may be of steel, silver, or gold, of horn or tortoise shell, and, in the case of "quizzing" or long-handled glasses, of carved ivory, mother-of-pearl, or precious metals encrusted with gems. Within such a range of choice, one may make quite a representative collection, observing a five-shilling or ten-shilling limit for each specimen; or he may spend as many pounds sterling for finer examples.

Then there is another aspect of the matter — that of spectacles in art. Few realize what a large number of splendid old prints may be gathered, which possess this point of interest. Artists long ago seized upon spectacles as of symbolic value. So Ghirlandaio painted St. Jerome with spectacles. Among the Mediæval figures in Henry VII's Chapel, Westminster Abbey, St. Matthew is shown wearing a distinct pair of *pince-nez* (though these devices are said to have been first introduced in 1846); and, curiously enough, on a beautiful rood screen in Cawston Church, Norfolk, dating from about 1520, St. Matthew, one of a group of twenty figures, is shown adjusting a pair of spectacles rimmed with black horn. The Dutch artists made great sport of spectacles, and one may find many an illustrative print, such as van Ostade's *Spectacle Maker*, or *The Winder* by Wille. Quentin Matsys adorned the noses of his misers with huge gig-lamps, and similar facial decorations are frequent in the comic prints of Hogarth, Gillray, and Rowlandson. Collecting spectacle prints is an amusing game, and one not without instruction on many points.

Russian icons are to be the subject of an exhibition beginning in November at the Victoria and Albert Museum. Inspired, no doubt, by the dispersal of Imperial and private Russian art treasures as the result of the Revolution, the Berlin Ethnological Museum gathered together a collection of over 200 examples, Mediæval and modern. These were shown in Berlin, Vienna, and Cologne, and will shortly come to London. Here the number of specimens will be greatly augmented from our public museums and by loans from private owners. Icons represent a specialized branch of art, revealing much concerning the ethnology of the Russian Empire, as well as illustrating the application of craftsmanship to the needs of the Greek Orthodox Church and its numerous schisms, and showing many curious developments in the painting, enameling, and chasing of precious metals. These images were made by thousands in both the European and the Asiatic divisions of the Empire, and hence show startling differences in design, execution, and intrinsic value. Some are coarsely painted on base metal, others are beautifully enameled, elaborately chased, and richly jeweled; but, of one grade or another, they were to be found in every dwelling. Collectible specimens are numerous and are now to be seen in sufficiently tempting diversity among the English dealers. The forthcoming exhibition will provide a useful standard for comparison.

* * *

Valuable additions to the miniature collections of the Victoria and Albert Museum have just been made. These include three more miniatures by that genius Richard Crosse: a self-portrait, a portrait of Mrs. Siddons, the *tragédienne*, and a portrait of a man, in enamel. The Museum already possesses half a dozen specimens of Crosse's work. But the most important addition, inasmuch as Crosse rarely signed his work, is his fee book, maintained during his most active period of production (1776–1798), and recording payments received for miniatures. This will afford some kind of guide to collectors, just as George Engleheart's fee book provides a mine of information about that gifted and prolific miniaturist.

* * *

A collection of 29 specimens (covering 22 varieties) of Lancastrian trade-token coins has just come into the possession of the Wigan Public Library. Choice examples of the seventeenth century, they come from Ashton-under-Lyne, Blackburn, Bury, Chorley, Clitheroe, Leigh, Liverpool, Manchester, Prescot, Preston, Rochdale, Warrington, and Wigan. Among them are a Wigan halfpenny issued by Thomas Cooper, bearing the Cooper crest — cock's head erased; a Warrington token issued by John Sickfield, with his arms — three boars passant on a shield — and the date *1669*; a Chorley token of Thomas Allanson, *1653*, engraved with a roll of tobacco and two pipes; and a Jeremy Smethurst (Warrington) token, with a man holding two spades. This gives an idea of what one district can produce within a limited period. The total issue of these tokens is computed at over 20,000; so it is natural for collectors to concentrate on districts or particular trades.

* * *

Flint implements turn up nearly everywhere, but it is not often that one stumbles across a rare type-specimen, as did J. Reid Moor recently, on the beach between East and West Runton on the Norfolk coast. His find was a perfect example of the double-headed axe (after the Minoan pattern) with pronounced beak at both ends. Something of the same kind has been found in Suffolk,

November 16th

SATURDAY

The Sun will publish a Special Annual Edition of The Antiques and Interior Decorations Section. The better part of a year has been devoted to securing material and arranging it in artistic, impressive and authoritative form under the supervision of Charles Messer Stow, and it is suggested that this number will constitute a standard of expression and information which will prove of incomparable delight to persons interested in old and modern things of artistic merit. A subscription coupon is attached for your convenience.

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and specimens have turned up in Uganda, in Rhodesia, and have been unearthed by Sir Flinders Petrie in Palestine. Here again, serious collectors are compelled to specialize, so many are the varieties, and so widely are they distributed. Other remarkable accidental finds this summer have been fragments of Roman pottery, and Roman coins — revealed during the construction of a golf course near Pullborough; and a fine Elizabethan silver coin, with head of the Queen, dated *1601*, which came to light when workmen were digging a trench at Mitcham, on the southeastern outskirts of London.

* * *

An exhibition of Scottish prehistoric relics is being held at the Kelvingrove Art Galleries and Museum, Glasgow. It is a selection from the 40,000 objects collected by Ludovic MacLellan Mann. A notable feature of the show is that, wherever possible, the articles are displayed in groups as found.

Continental Notes

By Robert M. Vetter (*Amsterdam*)

DOCTOR ALBERT FIGDOR was one of the greatest, if not the greatest, collector and connoisseur of modern times. Descendant of a family of Viennese patricians, he devoted his long life (he died at the age of 83) to the cult of the beautiful. As he was well-to-do, he gave all his energy to collecting, guided exclusively by æsthetic motives. Yet his practical knowledge was enormous and he was daily consulted by the highest authorities of all nations. Showy pieces, the delight of the half-educated, he avoided by instinct. Hence, his collection was the joy of his more advanced brother collectors, each of whom, according to his own specialty, felt that Doctor Figdor had the best and rarest that might be dreamed of in that particular branch.

Conscious of the enormous æsthetic and moral value of his work, Doctor Figdor wished it to remain together, and accordingly offered it to the Austrian state, on condition that it should be permanently housed at the Kunsthistorisches Museum at Vienna, which contained the Emperor's collections. However, his petition for the acceptance of his collection (now officially valued at about $2,500,000 and containing about 5,500 objects of greatest importance) was turned down by some minor official, who was staggered at the idea that a bourgeois should claim admission for his own possessions in the Emperor's treasure house. Cruelly hurt, Doctor Figdor withdrew his offer.

Following his death, a female relative at Heidelberg became heiress of all his treasure, but, preferring monetary value to the fame of owning one of the most beautiful collections in the world, offered her inheritance for sale. Once more a collision with Austrian officialdom — now under the guise of republicanism — took place. The sale was prohibited by the Denkmalsschutz (protection of public monuments), and what was once haughtily refused acceptance was now, in the same quarters, prevented from dispersal. The government was, however, unable to secure funds for acquiring the collection, and had to relent, so that the proposed sale will shortly become a fact. It should prove one of the greatest events in the history of art collecting.

Shop Talk

By Bondome

WHEN I hear mention of the American Art Galleries, I always experience a swift vision of red velvet. Some boyhood memory is doubtless responsible for this; for, while I can recall neither the time nor the particular occasion of my first visit to the old Galleries on Twenty-third Street, I dimly remember having been led thither on a parentally conducted expedition in search of culture. Unfortunately, the only mark which this experience left upon my juvenile mind was an indelible impression of marble steps, the haloed glory of polished brass, and an opulent surge of red velvet across walls and floors.

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LOUISE PORTER CARLETON

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But our collection is not limited to china and glass. Our world-wide search has revealed many other interesting pieces that we deemed worthy of inclusion. Tin, lacquer and papier-maché trays and boxes, silhouettes and miniatures, Sheffield candlesticks, color and sport prints, and Battersea Enamel pieces, along with china and glass form a collection we believe you will find worth while.

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The awe inspired by that sudden encounter with overwhelming magnificence has remained with me ever since. Even today, it is with a sense of trepidation, and with my inferiority complex dangling from my sleeve, that I enter the portals of the present building on Fifty-seventh Street and find myself surrounded by the fine old red that, in days gone by, bespoke regal splendor to my imagination.

If this color is a traditional emblem of a now historic American institution — as crimson is an emblem of Harvard, and blue of Yale — I hope that it will be retained after the household alterations now in progress are fully completed. I like the preservation of some old-fashioned touches in establishments entitled to such distinction. And, as things go in this country, the American Art Association, which is the corporation operating the Galleries, is today almost hoary with antiquity. In four more years it will be celebrating its semicentennial.

Ever since its founding, in 1883, by the late James F. Sutton and the late Thomas E. Kirby, the American Art Association has enjoyed a steady growth in reputation and in power. That in forty-six years it has occupied but two abodes is a tribute to its solid conservatism. Not until 1922 did it abandon its Twenty-third Street location. Since then it has occupied extensive premises at the corner of Madison Avenue and Fifty-seventh Street.

In 1923 the Kirby interests retired from the Association in favor of Cortland F. Bishop. Four years later came the announcement that Mr. Bishop had likewise acquired control of the Anderson Galleries, though the latter establishment continued to function — in all outward aspects — as an independent enterprise. Now, however, it is officially stated that the Anderson Galleries will be permanently closed, and that exhibitions and sales of the combined organizations will be conducted at the American Art Galleries, whose facilities are being largely expanded for the purpose.

* * *

I am not the only person who will experience some pangs of regret in the passing of the Anderson Galleries. During an operation of close to thirty years since John Anderson, Jr., founded them, in 1900, and particularly during the past decade or more of Mitchell Kennerley's energetic management, they have enlivened the New York scene with at least the appearance of an active and interesting salesroom rivalry. There were, of course, occasions when simultaneous events kept certain frenzied buyers dashing back and forth between Park and Madison Avenues, with consequent anguish of mind and peril of body. How many lives were shortened by such exercise I do not know. Danger in that direction will henceforth be averted. So the great consolidation is probably a happy consummation for all concerned. I sincerely hope so. And I am looking forward to seeing the additional rooms and the new auditorium for sales of prints and etchings which Mr. Bishop and his coadjutors are constructing in their enlarged quarters.

* * *

The Antiques Exposition to be held at the Statler Hotel in Boston, from December 9 to 13, promises to be a success. I am told that not only are dealers from many parts of New England planning to be represented, but that many from New York City and the surrounding territory are taking space. Some opportunities for interesting comparisons between New England antiques and those from other sections of the country should thus be offered. There will likewise be a generous showing on the part of several houses that import from abroad. Such exhibitions as this, whether or not they are to be viewed as primarily commercial in character, are manifestly valuable to the trade and to the public as well; for they make for a better acquaintance among the dealers, and, at the same time, inform present and prospective collectors as to the range of availabilities in the market. Hence, I advise even those dealers who are not in a position to take space at the immediately forthcoming Exposition to pay it a visit.

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The number of country antique shops that combine, with showrooms for their collections, restaurant and even lodging facilities seems to be on the increase. Recently I started to make a list of them, and then came to the conclusion that my information was inadequate. But I surmise that if all such establishments were placed end to end, they would reach pretty well across the continent — thereby enabling the motor-tourist with a yen for collecting to travel throughout the day in an unbroken atmosphere of antiques, and, at night, to find assurance of repose in a four-post bed. My own experience leads me to believe that when an antiquary becomes Boniface, his flair for the unusual in excellence and excellence in the unusual generally finds expression in ways highly congenial to his patrons.

* * *

The memory of the late George F. Ives is renewed in the reopening of the Old Brookfield Tavern in Danbury, Connecticut. A man of many adventures, and possessed of a fund of quaint humor, George Ives was, at bottom, a confirmed antiquary. Otherwise, he would not have been among the first of American dealers to acquire a picturesque old-time house to serve as a background for his accumulations. The place shortly became a kind of general camping ground and yarn-swapping arena for a congenial group of collectors. So its venerable tavern atmosphere was not only preserved but intensified. When Mr. Ives died, the glory of the place passed with him. It should now return, for F. W. Fuessenich, who has again unbarred long-closed doors, was formerly a frequenter of the tavern and a close friend of its master. If not quite to the manor born, he is, nevertheless, well acquainted with its ways.

* * *

Much in the news of late, concerning America's enthusiastic reception to foreign lions. It doubtless argues a puny wit that such events should prompt me to observe that the first elephant seen in the United States landed here in 1796, having been brought hither in the Crowninshield's famous Salem ship *America*. This amusing bit of information I have culled from a handsomely illustrated and readable brochure *The Essex Institute*, just published by the Institute itself, and full of absorbing material concerning the town which was the kernel whence sprang the flourishing Commonwealth of Massachusetts. The pamphlet also tells a good deal about the Institute's usefulness and its very pressing need of a substantial endowment. It is a bit of literature well worth sending for and reading.

* * *

The calendar of sales at the American Art Galleries for the month of November includes the following:

M. D. Benzaria; Furniture and objects of art	Nov. 1
McDaniel; Furniture	Nov. 2
Late John C. Williams; Americana	Nov. 6
Late John C. Williams; English literature	Nov. 6, 7, and 8
I. Sack; American furniture	Nov. 7, 8, and 9
Late J. P. Benkard; Currier and Ives prints	Nov. 12, 13, and 14
Thaw, Wyckoff, and others; Paintings	Nov. 15
Mrs. Cora Timken Burnett; Objects of art	Nov. 15 and 16
Mrs. Marie Sterner; Drawings and water colors	Nov. 21
Mrs. Frederick Lewissohn and others; Furniture	Nov. 22 and 23
Canessa, Objects of art	Nov. 30

Current Books

OLD PEWTER, ITS MAKERS AND MARKS. By Howard Herschel Cotterell. London, B. T. Batsford, Limited; New York, Charles Scribner's Sons, 1929. xv + 432 pages; 76 plates, sketches of all known pewterers' marks, and 6 collotype facsimiles of all existing touchplates in London and Edinburgh. Price, $35.

THIS extraordinary volume has long been awaited by pewter collectors both in Europe and in America. Now that it has come to hand, it surpasses not only expectation but fondest hope. To say more is hardly possible or necessary. A work of this kind defies review: it is something to be owned, referred to, studied as need and opportunity arise, and thus slowly digested, until, by its use, some measure of connoisseurship has been developed.

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PEWTER

Old Pewter may be purchased with full confidence in its unapproachable comprehensiveness and its authoritative finality; for while individual investigators may, from time to time, unearth some new material outside of Mr. Cotterell's present omniscient vision, they can never add more than an insignificant fraction to the vast and carefully arranged compilation now before us.

Mr. Cotterell has written primarily from the standpoint of the collector, and with a view to solve completely his readers' difficulties. So he gives us a general historical background, a discussion of old pewterers and their touchplates, a careful and illuminating explanation of how the marks on pewter pieces may be interpreted, and a charmingly illustrated chapter on pewterers' trade cards. Following are sixty-four plates picturing many hundred pewter types, and exemplifying all the different periods of British pewter which hold interest for collectors.

But fresh and interesting and valuable as all this assuredly is, Mr. Cotterell's really great contribution to knowledge lies in his alphabetical list of British pewterers and their touches. This monumental catalogue includes something over 6,000 names of makers, accompanied by drawings of their touch marks whenever the latter are known. What sum of tireless labor such a marshaling of names, dates, and sketches implies Mr. Cotterell probably knows. A less ardent student would never dare even to contemplate it.

Large in format, well printed, adequately illustrated, *Old Pewter* presents a physical impressiveness which well comports with its scholarly importance. As to the number of copies allotted to this country we are ignorant; but, since we surmise that the supply may soon be exhausted, we recommend early purchase by all libraries of consequence, and by those collectors who have experienced the abiding allure of fine pewter.

GEORGIAN ART (1760–1820). Burlington Magazine Monograph III. New York, Charles Scribner's Sons; London, B. T. Batsford, Limited, 1929. 68 pages; 140 illustrations. Price, $10.

WE have here an introductory review of English painting, architecture, sculpture, ceramics, glass, metalwork, furniture, textiles, and other arts during the reign of George III. Following the method used in two earlier publications by the Burlington Magazine (*Chinese Art* and *Spanish Art*), chapters on the various arts and crafts of the period have been allotted to individual writers of established reputation. This specialized treatment, coupled with copious illustration, serves to cover the field comprehensively as well as authoritatively. As a starting point for more technical studies this and the other books in the series are to be recommended.

The illustrations deserve especial mention, as their careful photography and generous size reveal a wealth of detail usually obscured in published reproductions.

COUNTRY AUCTION. By Marion Nicholl Rawson. New York, E. P. Dutton and Company, Incorporated, 1929. 261 pages; 37 illustrations. Price, $5.

AN atmospheric tale of the break-up of an old New England homestead and the subsequent disposal of its accumulated treasures via the hammer of the country auctioneer. Human interest receives more emphasis than is accorded to any technical consideration of the antiquity of the dispersed *lares* and *penates*. Evidently a book for those persons who prefer to take their antique pills with a sugar coating of romance — and they are in the majority. The illustrations picture the familiar equipment of the old-time country home.

A HISTORY OF BRITISH WATER COLOR PAINTING. By H. M. Cundall. New York, Charles Scribner's Sons; London, B. T. Batsford, Limited, 1929. Second edition, revised and enlarged. XIX+236 pages; 64 plates in full color. Price, $9.

AN account of British water color painters from the time when the Irish monks carried miniature painting into Northumbria, up to the work of artists who have died during the present century. Excellent as a text for the general student or as a work of ready reference for the more informed reader. Offers adequate discussion of the individual methods of the artists, well sketched historical backgrounds and biographical material, and numerous color reproductions of significant paintings.

A biographical list — alphabetically arranged — of deceased British water color painters is appended.

CUSTOM HOUSE GUIDE OF FOREIGN AND DOMESTIC COMMERCE. Edited by A. G. McCourt. New York, Custom House Guide, 1928. Price, $5.

THOSE persons who do any considerable amount of importing from abroad will find this comprehensive volume a treasury of valuable information and guidance. Besides general data as to procedure, a list of dutiables and their rates of taxation, a compilation of consular fees, and so on, it covers such matters as foreign weights and foreign moneys. In addition, the United States ports of entry are named, in company with their representative warehouses, shipping agencies, and importing and exporting firms. Of other material there is an incredible quantity. A good many persons would like to own this book were they aware of its existence.

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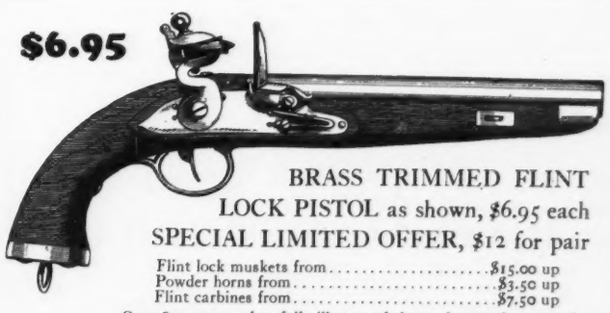

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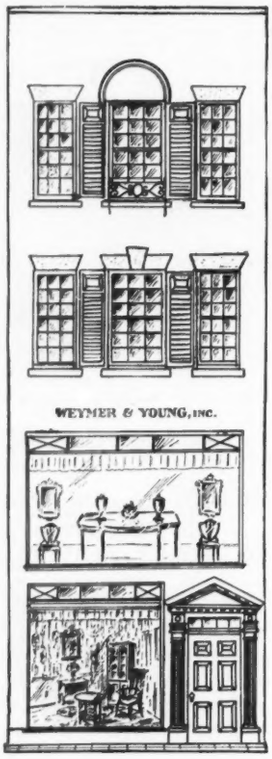

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AN OUTLINE OF PERIOD FURNITURE. By Katherine Morrison Kahle. New York and London, G. P. Putnam's Sons, 1929. 222 pages; 50 illustrations. Price $3.50.

ONE more added to the multitude of already published books on the same topic. To our mind it presents nothing sufficiently new in the way of viewpoint, arrangement, or information to warrant high praise. Its illustrations are too meagre in quantity to be representative, and the text too condensed to compensate for the pictorial deficiency. With so many better works in the market, we can hardly see much justification for the present offering.

RECEIVED FOR REVIEW

METALS

OLD PEWTER, ITS MAKERS AND MARKS in England, Scotland, and Ireland. By Howard Herschel Cotterell. London, B. T. Batsford, Limited; New York, Charles Scribner's Sons, 1929. Price, $35.

TEXTILES

OLD PATCHWORK QUILTS AND THE WOMEN WHO MADE THEM. By Ruth E. Finley. Philadelphia and London, J. B. Lippincott Company, 1929. Price, $5.

MISCELLANEOUS

CATALOGUE OF THE GIRL SCOUTS LOAN EXHIBITION of Colonial and early Federal furniture, portraits, and glass. Girl Scouts, Incorporated, 670 Lexington Avenue, New York City. Price, $5.

COUNTRY AUCTION. By Marion Nicholl Rawson. New York, E. P. Dutton and Company, Incorporated, 1929. Price $5.

HOROLOGY. By J. Eric Haswell. New York, The Norman W. Henley Publishing Company, 1929. Price, $8.

Queries and Opinions

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES *considers outside its province.*

515. Charles B. Webb of Asheville, North Carolina, sends the accompanying picture of a Sheraton Fancy armchair which he found in Raleigh, North Carolina. In the main, the piece is typical of the American painted Sheratons of the close of the eighteenth century. The sharply rectangular tapered arm supports are, however, an unusual feature, which, in a specimen with such generally refined turnings, may perhaps argue some special symbolism. The chair is in untouched condition except for the removal of what at first seemed to be dirty radiator paint, but later — to the owner's grief — proved to have been gold leaf. In its pristine state this chair must have been a dainty and aristocratic parlor embellishment. Even in its denuded condition, it retains the charm of good lines and careful workmanship.

516. D. H. L., *Pennsylvania*, has a print bearing the following inscription:

Published by G. Braunhold, 96 Wells St. Chicago,
Engraved and printed by Mayer and Korfj, 93 William St., N. Y.

We are inclined to believe that these are rather late printmakers. Can any reader supply information regarding them?

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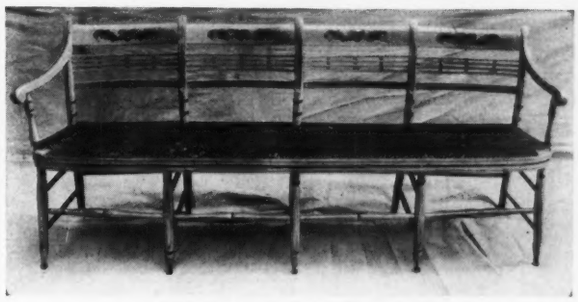

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I have lived long enough in Plainville to know the surrounding communities and to be known by them. Hence, when old family possessions are marked for sale, they usually come first to me, and I select the finest. Some of the most notable pieces of early American furniture now in private collections originally passed through my hands. I am constantly acquiring others. Collectors who like to do their buying close to the source will find it greatly to their advantage if they keep in touch with me by letter, and make frequent visits to my Plainville shop.

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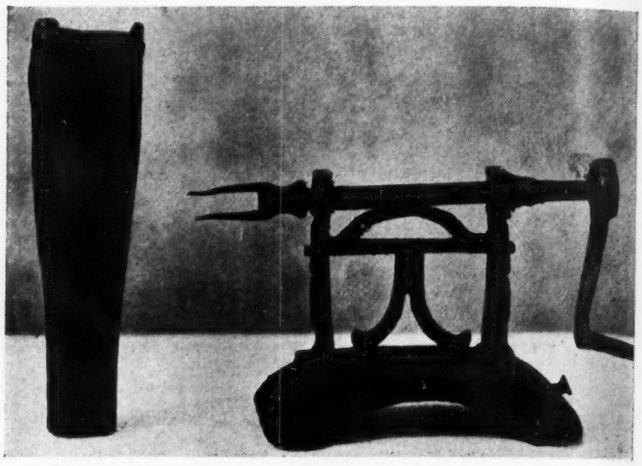
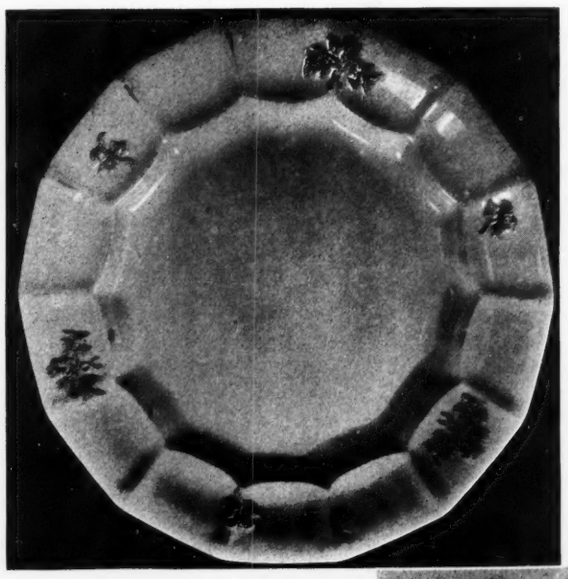
517. Some time since, *ANTIQUES published a number of old-time apple parers from the W. Lanier Washington collection. Here is another specimen from the same source. Its frame is of crudely cast metal — not unlike



pewter in character—mounted on a heavy wooden base, so arranged as to be screwed to a table. It is of the direct drive type. The apple was impaled upon the fork and, as it revolved, was skinned by means of the knife attached to the clublike handle shown at the left of the illustration. The apparatus is of small dimensions, less than five inches high and slightly over six inches long.

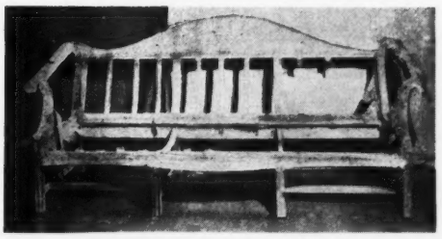
518. The white porcelain ware sprigged with blue or purple flowers and leaves in relief, and, for some inexplicable reason, known as Chelsea



porcelain, finds an earthenware counterpart in the plate here reproduced. This specimen is of particular interest because its bottom is clearly marked with the name of the maker, E. Wood, Burslem, Staffordshire. It is to be observed that Wood calls the ware "ironstone china," the word *Dresden* probably identifying the pattern.

According to the books on English pottery and porcelain, Enoch Wood (*1759–1840*) marked his wares *Enoch Wood* or *Enoch Wood & Co.* from 1783 until 1790; *Wood and Caldwell* from 1790 until 1818; and, thereafter, until his death, *Enoch Wood & Sons*. The plate here pictured, however, is marked *Ironstone*, a type of ware which was hardly known until 1814, when C. J. Mason & Company obtained patents for it. In 1825 this same firm erected a factory at Fenton

* See ANTIQUES, Vol. VIII, p. 382.



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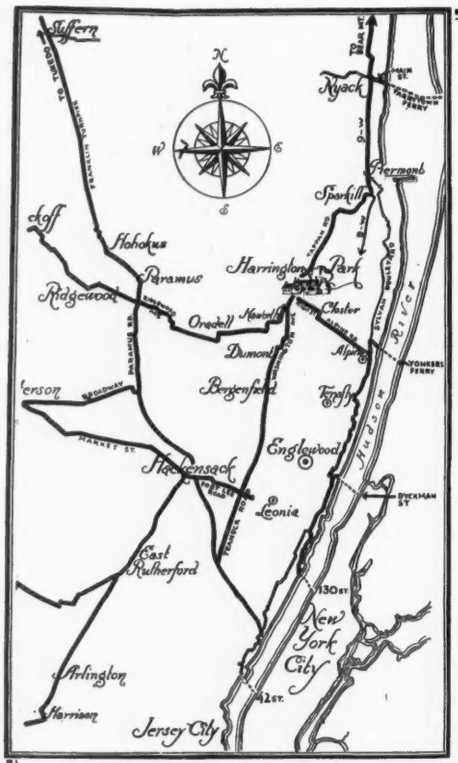

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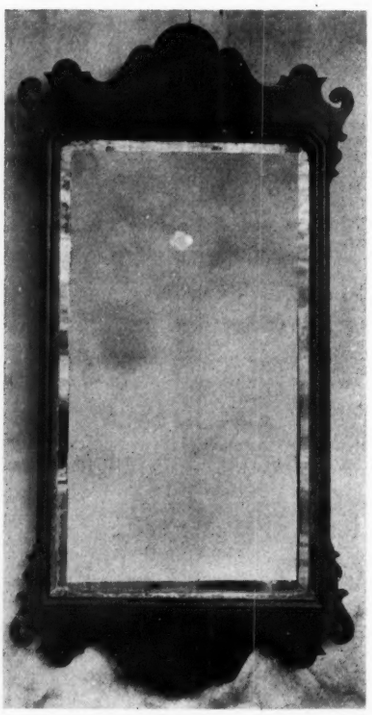
in order to facilitate production of the ware. Just when other makers began to use the word *ironstone* for their products seems to be a matter of some doubt. Our *E. Wood* plate, however, can hardly antedate the year 1825. Its shape suggests a date as late as 1840. In any case, the mark is worth recording as evidence that, when the master potter of Burslem felt so inclined, he ignored mention of his sons in identifying the output of his factory.

519. S. M. A., *Pennsylvania*, queries us as to the probable source of the three bottles here reproduced. The first is blue; the second green; the third deep amethyst. Some have attributed them to Lancaster County, Pennsylvania; others cherish doubts.

We are inclined to believe that all of these bottles came from the Bavarian or Austrian Tyrol. This is most obviously indicated in the middle example, whose inscription possesses a decidedly South German flavor. Its date, *1819*, further, places it completely beyond the pale of Stiegel possibilities. This is a peasant bottle, and so also, we believe, are the other two. All illustrate the persistence of eighteenth-century tradition in nineteenth-century glass, though the well finished neck and collared mouth of the first of the three take it well out of the category of primitives.

520. W. A. D., *Pennsylvania*, sends the photograph of a John Elliott mirror here reproduced. It is of mahogany, 43¾ inches tall, 22¼ inches wide, and is fitted with a beveled glass surrounded by the usual gilded molding. The label locates John Elliott's "Looking-Glass Store, the Sign of the Bell and Looking-Glass, in Chestnut Street, Philadelphia."



According to notes by Alfred Coxe Prime in the *Pennsylvania Museum Bulletin* for April, 1924, the Chestnut Street location was that first occupied by Elliott, following his immigration to Philadelphia from England, in 1753. Just when he opened his shop is not known. His first newspaper advertising appears in the *Pennsylvania Gazette* for December 30, 1756. In 1762 he changed the location of his shop to Walnut Street, where he so prospered that, in 1768, he opened an auxiliary establishment in Third Street. During the Revolution he retired from business, though his death did not occur until 1791. On the basis of Mr. Prime's information, it is safe to assign the looking-glass here pictured to Elliott's first period in this country — that between 1753 and 1762.

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521. Henry V. Button sends the accompanying picture of a spoon rack, whose features of special interest he points out. Among these is a painted decoration whose flower forms are like those which appear on early eighteenth-century chests. These, unfortunately, are not clear in the photograph. The gouge, or chip, carving shows no less than seven distinct forms, including those on the ends of the box. This rack was found in Saratoga County, New York, and has a well-attested history. Its Dutch or Friesland affiliations, as its owner observes, are manifest.

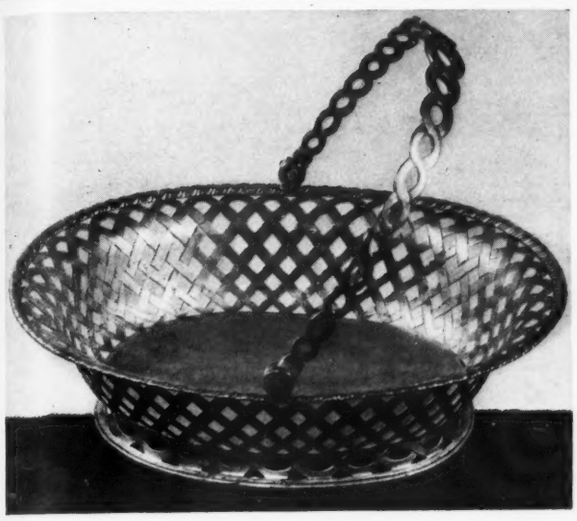
522. E. G., *New York*, enquires whether Alfred Evans of Philadelphia was a potter, or the owner of a china shop. Has anyone information on this point?

523. Doctor Charles W. Green of New York City, who has been making a long and careful study of Bennington ware, has encountered some surprises. Among these are pitchers identical in shape, size, and molded decoration, some of which are indisputably of parian porcelain, while their counterparts are of other material heavily glazed. It is only reasonable to attribute both types to the Bennington factory, which, Doctor Green concludes, "made more specimens in more variety than some persons have ever dreamed of."

524. The lacquered tea caddy here pictured is of papier-mâché, or similar fibre, coated with a thin layer of black, upon which figures are traced in gold and red. The interior is fitted with two canisters, obviously of soft Chinese pewter. Objects of this kind are not easily dated; but we are inclined to place the specimen about the middle of the nineteenth century.

525. Some collectors who like to take their pewter straight are rather more panicky than need be over reports that spurious American marks are making their appearance. The reports, to be sure, are true. Ledlie I. Laughlin of Princeton tells us that approximations of the F. Bassett touch, and of the touches of Thomas Danforth, 3d, Thomas Badger, Parks Boyd, B. Barnes, and William Will have all been produced by obliging foreign manufacturers. Their falsity is, however, easily discovered: for one thing, they usually occur on pieces whose form is quite unlike anything known to American pewterers; again, the lettering of these marks is inferior to that of the genuine touches. It is, indeed, always well to question the antiquity of inscriptions in which plain block letters — without serifs — are used.

And that reminds us that several beginning pewter hounds have proudly shown us as early "eagle marked" pieces some attractive little lamps whose bases showed an outline eagle in a circle, and the block initials *W. I. C.* This perfectly legitimate touch is that of the highly respected pewterer W. I. Cowlishaw, who, if less well known than George C. Gebelein as a metalworker, is no less a living citizen of the city of strange interludes.



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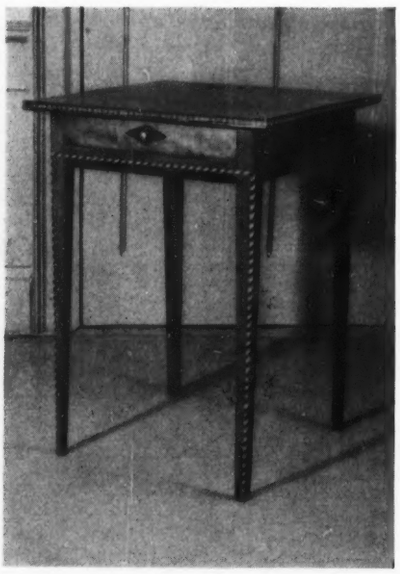

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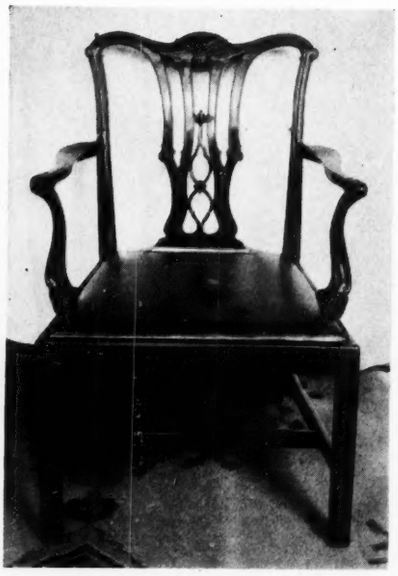

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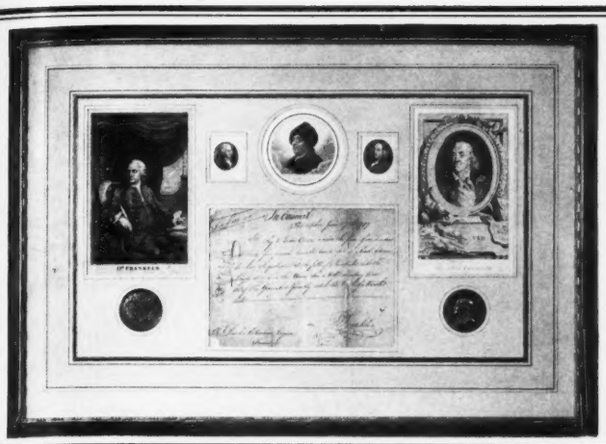

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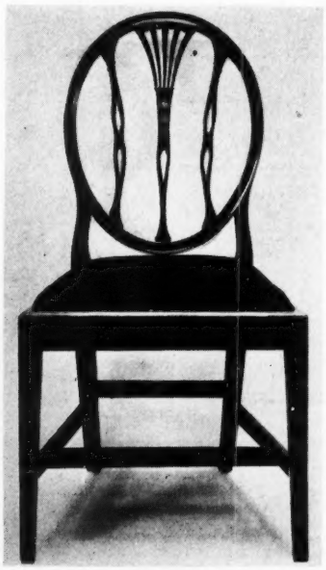

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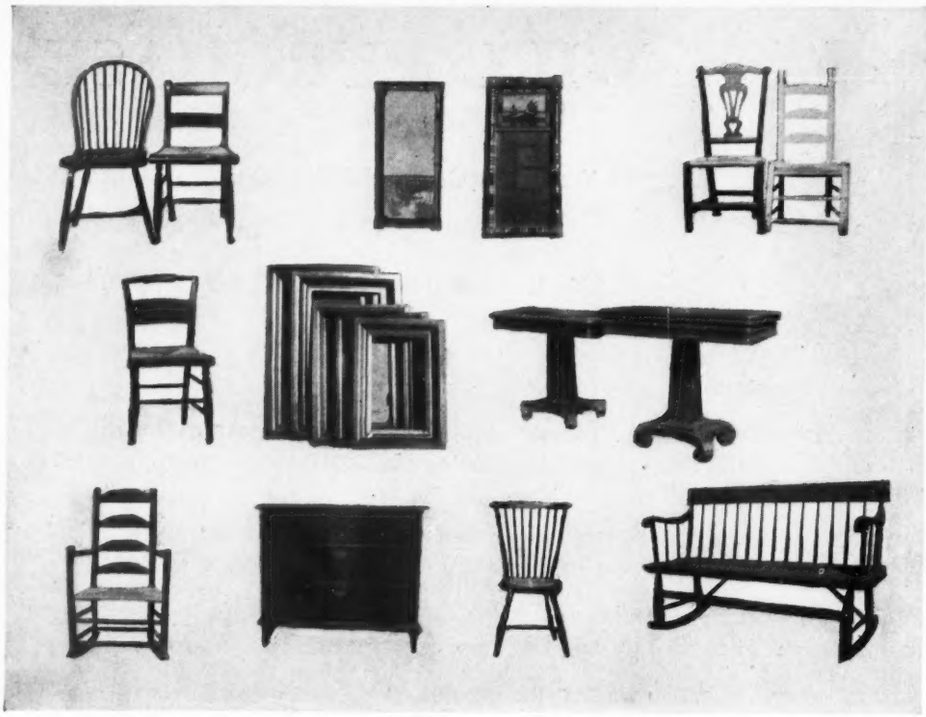

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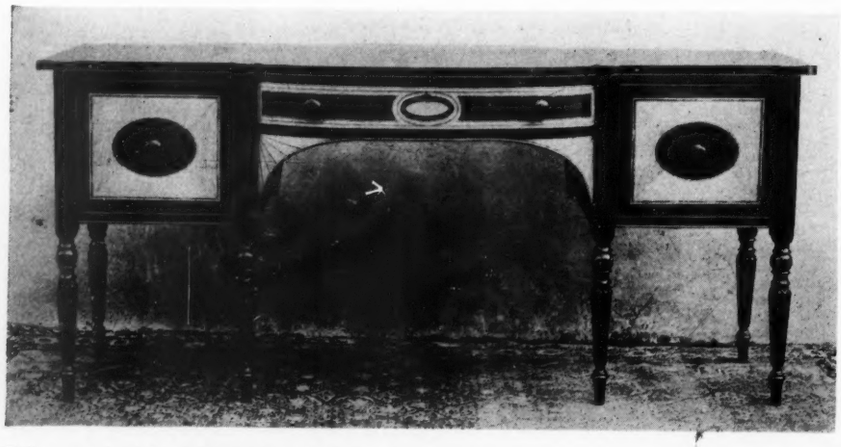

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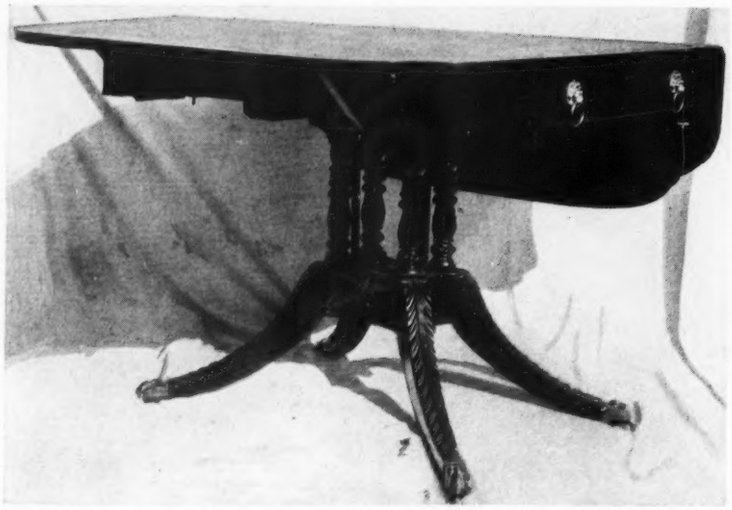

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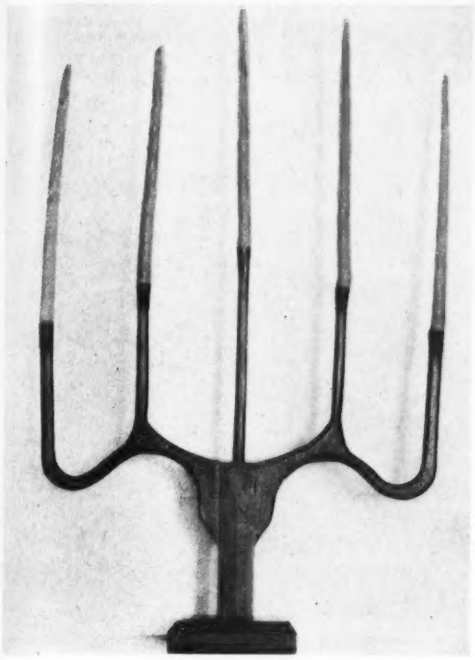

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Left: A VIEW OF THE OLD CORNER HOUSE. *Right:* A FINE EXAMPLE OF SEVENTEENTH CENTURY ITALIAN CABINET AND ONE OF A PAIR OF GILT CARVED WOOD FIGURES

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To the Wayfarer the Tavern offers a real old-fashioned hospitality. Furnished entirely with things of other days the atmosphere is one of charm both to the casual visitor and to the permanent guest. The Grill with its blazing hearth and simmering pots is reminiscent of days long since departed.

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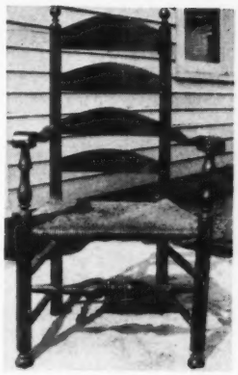

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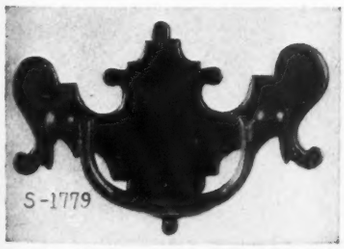

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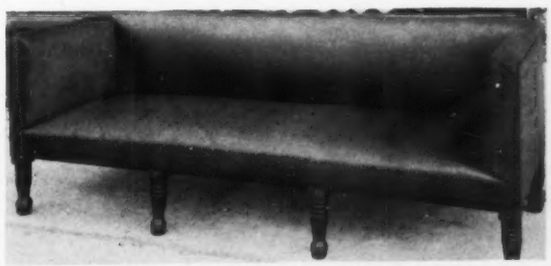

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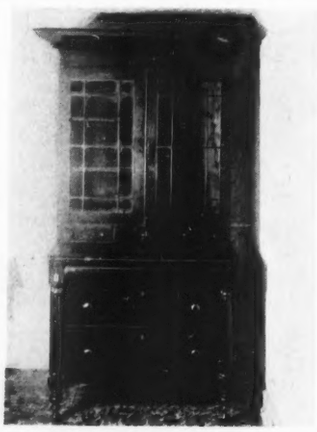

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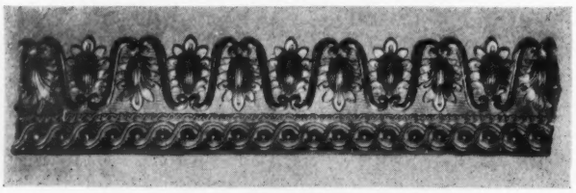

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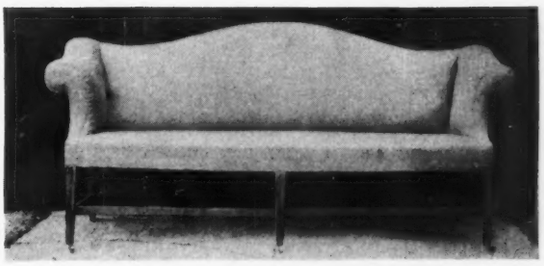

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THE
SPINNING WHEEL ANTIQUE SHOP

from ATTIC *to* CELLAR

FOUR FLOORS OF CHOICEST ANTIQUES

Time and distance alike shrink before the modern pace. Just now the traffic signals give Christmas the open road; and, though six weeks removed by the calendar, that dearest of holidays is devastatingly near. So it is none too soon to be seeking a safety zone of early shopping at the Spinning Wheel Shop in Fayette Street — one of the few places in the world where gift hunting ceases to be a drudgery and becomes an exhilarating pastime.

Glamor, of course, is there; but it is the glamor that age and loveliness alone can cast — without a hint of superficiality or disingenuousness. In short, the picturesqueness of the Spinning Wheel Shop is the logical outcome of a stock well chosen from articles whose decorative and practical utility are both assured.

Starting, so to speak, at the ground floor, with hooked rugs, one will find a sufficient number to satisfy the particular need without making the process of selection a weariness to eye and mind. And so throughout the shop: Mrs. Kennedy offers her visitors the pleasures of choosing from amid the good without the burden of first eliminating the unsuitable.

For those who like antiques for use, she has glass and chinaware in sets; for those who collect for their cabinets, she has picked rare specimen pieces. Here gleams an entire set of Irish goblets; pairs of Waterford candlesticks; decanter couples in full bloom of color — purple, blue, cherry, green, amber; finger bowls and wine glasses to match, in clear and colored glass. There, primly aloof, stands an odd old flip.

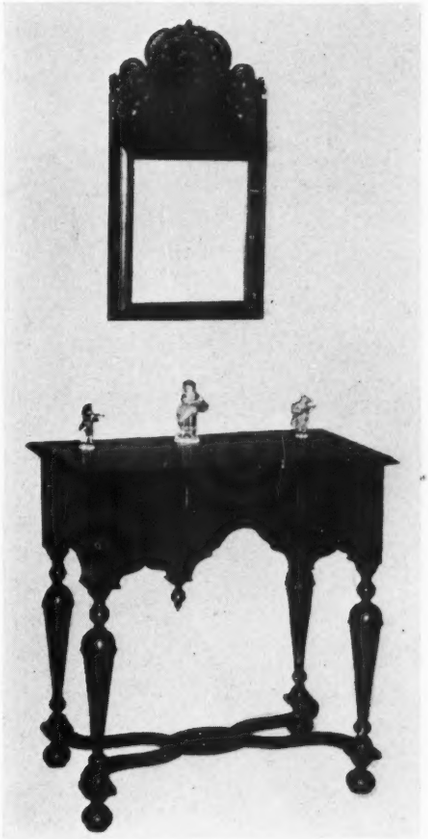
In Lowestoft, Queensware, Wedgwood jasper, Worcester, Spode, Leeds, and other English china, there are full services; or perhaps only an exquisite pitcher, a plate, or a cup and saucer to rejoice the connoisseur.

Pewter lovers will find marked American pieces among picturesque examples from the Continent and England. Folk with an eye to the decorative aspects of antiques will rejoice in toile de Jouy bedspreads, English sporting prints, and a museum exhibition of paintings on glass.

Add some uncommonly attractive furniture, and the realization will begin to dawn that the Spinning Wheel Shop has not only the material for supplying alluring gifts, but the substance for furnishing an entire home. A visit almost makes one wish that Christmas came every day, instead of only once a year.

LALLIE LEE KENNEDY
35 Fayette Street *Boston, Massachusetts*

The HOUSE *of* FLORIAN PAPP



HERE YOU SEE AN UNUSUALLY SMALL AND RARE WILLIAM AND MARY LOWBOY. IT IS OF WALNUT AND ONLY ABOUT 30 INCHES IN WIDTH. IT IS DIFFICULT TO FIND ONE SO SMALL. OVER IT, IS A WALNUT MIRROR OF THE SAME STYLE, UNUSUAL ENOUGH FOR A MUSEUM. ON TOP OF THE LOWBOY ARE ATTRACTIVE STAFFORDSHIRE AND CHELSEA FIGURES.

OWING to the number of people visiting the galleries of Florian Papp each day looking for antique furniture for the house in the town or in the country, we know that the fall season has begun early this year. The summer has been a very busy one. We have sold and bought many rare and beautiful specimens. We find our customers are looking for large three-part and for banquet tables for the Thanksgiving dinner, dinner parties, and the coming Christmas festival. These they want by Chippendale, Sheraton, Hepplewhite, and Duncan Phyfe. They are also looking for sets of dining room chairs, by the same old masters, to go with the tables. Come and see the wonderful collection Mr. Papp has gathered during the past summer, before many of them are gone. It will fully repay you.

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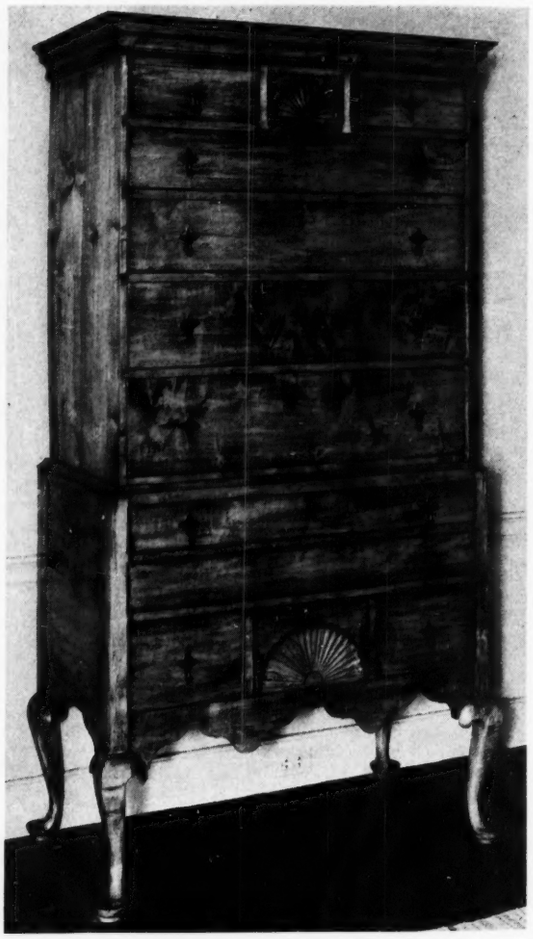

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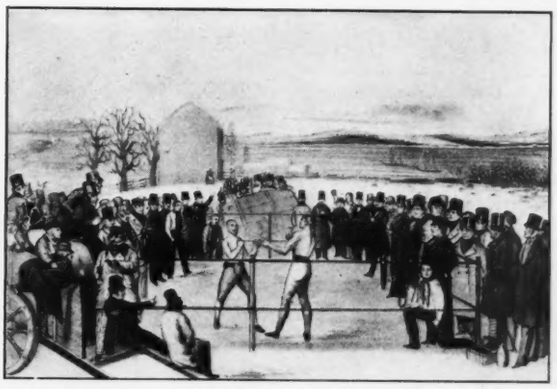

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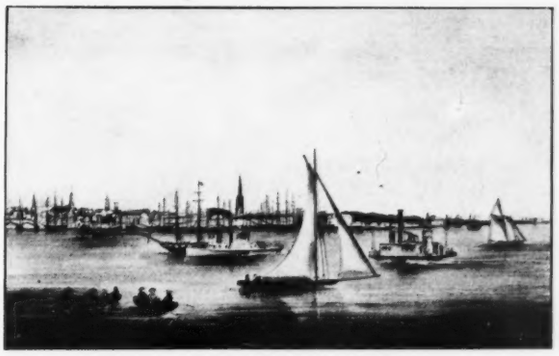
FOR $10,000
Lithograph in colors by James Baillie, 1849

THE EXPRESS TRAIN



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Would like to buy chairs to match these pictured.

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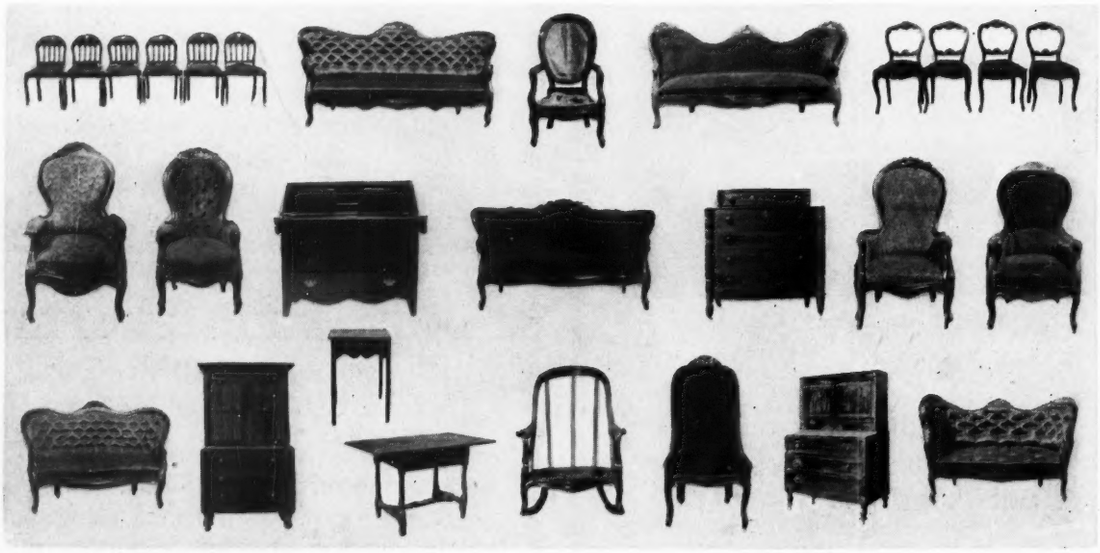

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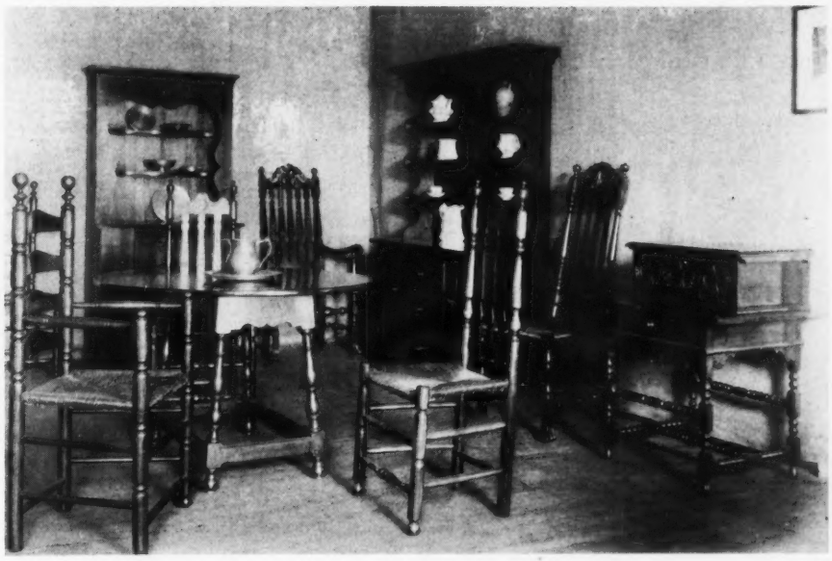


SUGGESTIONS for furnishing in pine and maple. Graceful lines, charm, and utility as expressed in the open and scrolled pine dressers. The banister-back chairs give dignity to comfort, and add a distinctive note to any setting. The simple lines of the dining table contrast with the scrollings of the stretcher table, and gain added beauty. The bible box is now used for silver.

WALLACE NUTTING

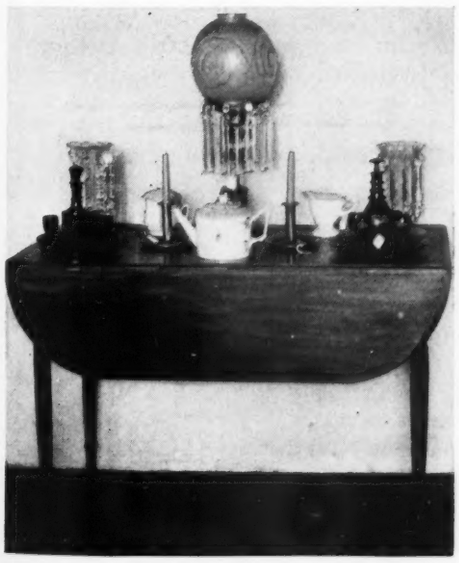
FRAMINGHAM, MASSACHUSETTS
Illustrated Catalogue, $1.00

Worth While Seeing

A collection of antique beds — low postfield and high posters in maple, birch and mahogany.

Old pierced brass and iron fenders in various sizes; andirons and fire tools.

A three-pedestal dining table, seats twelve.

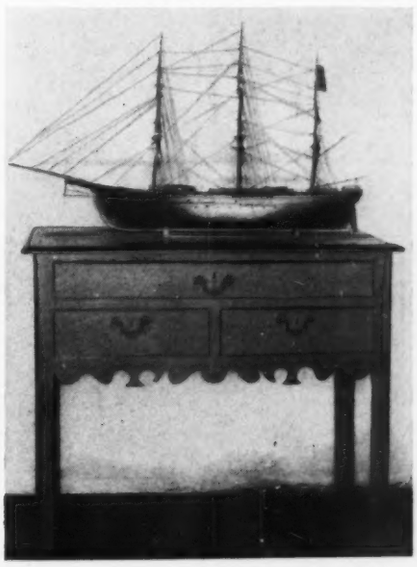


A splendid astral lamp, 29 inches high, with lustrous prism decoration, and many others.

A fine, all original, cherry lowboy, nothing missing.

A serpentine sideboard in mahogany, small size.

A fine desk in maple, also one in birch and mahogany, and several secretaries.



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Several choice Old English tea sets.

An interesting variety of old glass, china, Staffordshire, etc.

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In the early American pewterers' best manner

an important group of fine pieces, outstanding in any collection.

The rare pint can or mug is by Frederick Bassett.

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Pair of lamps by Roswell Gleason.

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and Sheffield Plate

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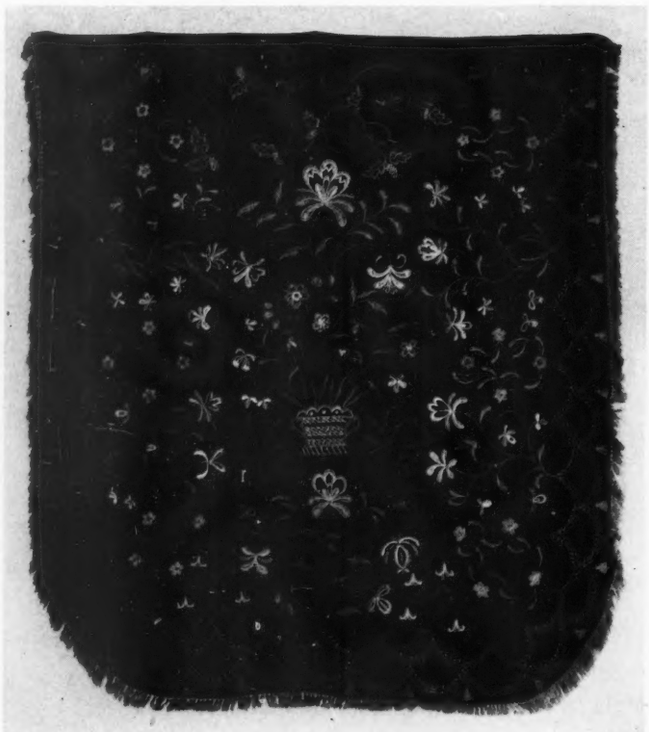

BED-COVER EMBROIDERED IN WOOL ON HOMESPUN WOOL (C. 1780–1790). BRILLIANTLY DECORATIVE, FULLY PEDIGREED, AND EXCEPTIONALLY RARE

During · November

A fascinatingly varied collection of early bed-covers including copperplate chintzes in choice colorings, and several exceptionally rare specimens in wool embroidery on wool — still spoken of in the country as "rugs" — will be exhibited at our New York Shop. Most of them will be for sale.

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Adden, Parker, Crimp and Clinch, *Architects*

The delightful picturesqueness of this recent American interpretation of an early French rural interior is due to the knowledge and taste of the architects, seconded at every point by the coöperation of master craftsmen in construction.

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Duncan Phyfe square table
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Medallion portrait of Washington. George Washington mourning brooch with lock of his hair with lineage inscribed on back.
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(*Signed*) C. B. VAN TASSEL, *Publisher.*

Sworn to and subscribed before me this 27th day of September, 1929.

C. H. OSBORN, *Notary.*

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OLD APOTHECARY JARS AND OTHER objects of medical interest. No. 178.

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UNUSUAL MAHOGANY LOW POST BED; paneled hall lantern; carved wooden rooster weathervane dated 1800. Four bird's-eye maple chairs; large needle-work picture; John Skinner pewter plate; Burpee pottery. THE KETTLE AND CRANE, Boscawen, N. H.

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OLD GILD LOOKING-GLASS FRAME, 19 inches by 40 inches. Original Albany label. Curly maple candlestand. AGNES T. SULLIVAN, 24 Steel Street, Auburn, N. Y.

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EARLY, HIGH, PINE, BLANKET CHEST, three drawers, original wire hinges, natural finish. An interesting and attractive collection of old glass, china, hooked rugs and many quaint things. YE OLDE RED BRICK HOUSE, West Brookfield, Mass. Across the Common.

OLD PERCUSSION RIFLES FOR DECORAtion, $5 while they last. Some good old flint lock guns, a little more. Three fine, fair, maple beds. Cherry grandfather clock, eight-day, condition fine, finished, crated, $150. ROY VAIL, Warwick, Orange County, N. Y.

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SEVERAL CHOICE CHAIRS. PRINTS. OIL paintings. Blown, milk, and table glass. Lustre. Battersea, pink china. Melodeon desk, stands, two highdaddies. Small Staffordshire. Coverlets. Gift items. Photos sent. CRAWFORD STUDIOS, Richmond, Ind.

FINE HEPPLEWHITE WINDOW SEAT, reeded legs, spade feet. Fine, proof purple, three-mold camphor bottle with stopper. Small Liverpool pitcher with eagle and American clipper ship. No. 187.

SIXTEEN LARGE, SIX SMALL, COLORED fashion prints, $15. Ten Cruikshanks, $10. EMERSON, 14 South 39th Street, Philadelphia, Pa.

CURRIER AND IVES PRINT COLORED BY C. R. Parsons, 1885, large folio, full margin, *Yacht Puritan of Boston*, fine vessels in a distance, $40. *Striped Bass 1872*, full margin, colored, small, good condition, $22. Antique library, seventy books including Hunter on *Stiegel*, Lockwood on *Furniture*, Chaffers on *Marks*. Complete $500. AUGUSTA HEYER SMITH, 128 N. Franklin Street, Wilkes-Barre, Pa.

RARE AND EARLY ANDIRONS, IRON, figure of woman, shown in Nutting's *Furniture Treasury;* also early mirror, maple pieces, wing chair, etc. THE LITTLE HOUSE, 324 N. Fullerton Avenue, Montclair, N. J.

SPECIAL PRICED PRIVATE SALE. CHOICE grandfather, 5 Ferry, 8 Steeple and other clocks; 10 slant top desks; 35 corner cupboards; 40 bureaus; 75 beds; 60 wood settees; 6 love seats; 10 Dutch wall cupboards; 12 Dutch club-foot, 6 hodge, 5 tilt-top, 20 drop-leaf tables; Melodeon; 15 sofas; glass bridle rosettes; 250 chairs; lamps, lanterns, miscellaneous articles. Quantity discounts. J. T. HARBOLD, Dallastown, York County, Pa., 6 miles from York, Pa.

GENERAL CUSTER'S PIPE FOR SALE, DIrect from Sitting Bull. Pictures, affidavits on request. Miss A. M. Carrigan, 2112–45 South West, Seattle, Washington.

FOUR EARLY PINE MANTELS, TWIN reeded pillars, designs Adam's own. Festoons, ribbons, flowers, etc. Private owner, Box 151.

BEAUTIFUL OLD ADAM MANTEL. HISTory, description, etc., on request. Also white overlay paper weight. Small oval Currier and Ives *Highland Falls*. Bound music, Jenny Lind, colored frontispiece. No. 185.

ANTIQUES SPECIALLY PRICED FOR Southern and Western dealers. Send for lists. MARTHA JANE'S, Marcellus, N. Y.

NEW HAMPSHIRE ANTIQUES, COLORED Sandwich lamps, glass, pewter from privately owned collection. 15 Monroe Avenue, Larchmont, N. Y. Telephone Larchmont 140.

WINDSOR CRADLE; MAHOGANY SLANT top desk; curly maple field bed. Pierced back, mahogany, Chippendale chair; curly maple mirror; blown, amethyst candlestick. Western and Southern dealers supplied. Prices reasonable. HAZEL H. HARPENDING, Log Cabin Antiques, Dundee, N. Y.

BALTIMORE, MD., 1010 HANOVER STREET. Open Saturday and Monday only, 9 a.m. to 10 p.m. General line. China, lamps, glass and furniture. Look for red arrows above store.

THE SPECTATOR, COMPLETE IN EIGHT volumes. Printed in Edinburgh 1776. For sale by private party. No. 186.

GENUINE MAHOGANY EMPIRE SOFA, IN perfect condition. J. T. F. GLADDING, Kennewick, Wash.

SET OF MAPLE CHAIRS; AMANA BEDS, pine bureau, iron horse head hitching-post. Many interesting small things. Also ANTIQUES MAGAZINES, 1924–1926. ANTIQUARIAN, Volumes IV–VIII. Moderate prices. C. C. COOK, 2523 Vermont Street, Blue Island, Ill.

QUILTS. COPIES OF COLONIAL BEDspreads, patchwork, appliquéd floral designs. COLONIAL QUILT SHOP, Forest Park, Ga.

JUG — SEVENTEENTH-CENTURY LEATHER jug, with traces of color ornamentation. Handle of seven thicknesses sewn to body. 9 inch base, 9 inches high, 6 inches across top. MRS. SWINDLEHURST, Phoenix, Oswego County, N. Y.

McGUFFY READER, BUNYAN HOLY WAR, 1794, *Peter Parley*, 1832, *Rambler*, 1812. CAROLINE E. LOGAN, 253 East Market Street, York, Pa.

BACK NUMBERS OF ANTIQUES: 1923–January, April, May, June, July, August, September, October, November and December. 1924-complete with the exception of August; two September numbers. 1925-complete, with two June numbers. 1926 and 1927, complete. 1928-complete, with two April numbers. No. 188.

HOOKED RUGS AND MAPLE LADDERback armchairs. General line furniture, glass, etc. D. C. RUDISILL, R. No. 1, Gettysburg, Pa.

SATINWOOD, INLAID, OVAL-TOP TEAtable, $175; rose-resist lustre pitcher, $35; brass hob-grate, $250; also Victorian sleepy-hollow, open-arm and side chairs, latter mahogany, in sets of six, reasonably priced. H. V. BUTTON, Waterford, N. Y.

OIL PORTRAIT, RICHLY FRAMED, SHIP. Six-inch tulip shade. Walnut set bow-back Windsor chairs. Grandfather clock. MABELLE J. GRAVES, Fair Haven, Vt.

RARE THINGS. SILVER PORRINGER, B. Burt, $850. Small well desk, original, $450. Print, American hunting scene, Good Chance, Currier and Ives, $250, painted by A. F. Tait. 22 x 30 maple desk refinished, $85. Maple desk, $70. Thirty hooked rugs, $100. Cherry desk, original, $165. Maple chest, five drawers, $90 Spool beds, $10. Four ball and clawfoot, inlaid, swell front bureau, $1200. Bonnet top highboy, legs cut off, top gone, all old brasses, $285. F. E. WOODMAN, 217 Pine Street, Bangor, Maine.

ONE SUGAR BOWL AND BUTTER DISH OF Stiegel glass. Four Wedgwood plates, lily of valley design. MARY GAGE MOSES, 917 East Jefferson Avenue, Detroit, Mich.

CENTER STRETCHER TAVERN TABLE; bannister-back chair; Sheraton "fancy" armchair; pair lustres; early lighting fixtures. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pa.

S. H. LAIDACKER, FORMERLY OF SHICKshinny, Pa., will hold public auction of his entire collection of rare furniture, historical china, pewter, flasks, glass, and guns at Wyoming, Pa., November 12 and 13. Gilbert Auctioneer. Circular upon request. S. H. LAIDACKER, 395 Wyoming Avenue, Wyoming, Pa.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDALE: Mr. Francis J. W. Henry, The Scotch Antique Shop, 818 North Central Avenue.

CONNECTICUT

DARIEN: *Mr. and Mrs. Ralph Randolph Adams, 390 Post Road.
DANBURY: *F. W. Fuessenich, Inc., 105 W. Wooster Street.
GREENWICH: *Mitchell's Auction Rooms, 171 Greenwich Avenue. Auctioneer.
HARTFORD: *Province Arms Shop, 25 Lewis Street.
NEW HAVEN:
*W. S. Beebe Co., 338 York Street. Reproduction of old brasses.
Mallory's Antique Shop, 1125 Chapel Street.
The Sunrise Shop, 148 York Street.
Whitlock's Book Store, Inc., 219–221 Elm St.
NEWTOWN: The Barn Antiques, Hawleyville Road.
NORWALK: *Silvermine Tavern and Galleries.
PLAINVILLE: *Morris Berry, 80 East Main Street.
RIDGEFIELD: The Nook, Norwalk Road.
STONINGTON: *Sharswood and Robson, Farmholme.
WESTPORT:
*Marion Booth Trask, 18 Compo Road.
Wakefield Antiques, Boston Post Road. Antiques and historical Americana.

IOWA

OTTUMWA: Miss Hester S. Warden, 109 West Main Street.

MAINE

AUGUSTA: Medora Lee Haley, corner Grove and Swan Streets. Antiques.
Mrs. S. M. Holway, 10 Western Avenue. Antiques and hooked rugs.
BANGOR: The Three Gables, 204 Broadway.
BREWER: New England Antique Shop, 24 State Street.
BRUNSWICK: Miss Stetson's Antiquity Shop, 10 Spring Street.
FARMINGTON: H. C. Pearson, Brick House, Wilton Road.
ROCKLAND: David Rubenstein, corner Main and Talbot Avenue.
SKOWHEGAN: *Psyche House, 224 Madison Avenue.
WALDOBORO: *Warren Weston Creamer.
YORK HARBOR: *Old Village Antique Shop.

MARYLAND

BALTIMORE:
John G. Matthews, 8 East Franklin Street.
*Robert E. Skutch, 813 North Charles St.
BEL AIR: Bel Air Antique Shop, Abraham Greenberg, Bond Street. General line.
GEORGETOWN: Kitty Knight House, Eastern Shore.

MASSACHUSETTS

ACCORD: *Queen Anne Cottage.
AUBURNDALE: *Wayside Antique Shop, 23 Maple Street.
BOSTON:
*Norman R. Adams, Inc., 140 Charles Street.
*Boston Antique Shop, 59 Beacon Street.
*Fine Antique Shoppe, 109 Charles Street.
*F. J. Finnerty, 130 Charles Street.
*Flayderman & Kaufman, 68 Charles Street.
*Foster Bros., 4 Park Square. Reproduction of old picture frames.
*George C. Gebelein, 79 Chestnut Street. Old silver.
*Martin Heiligmann & Sons, 228 Columbus Avenue. Restoring and repairing.
*Hicks Gallery, 18 Fayette Street.
*Jordan Marsh Co., Washington Street.
*William K. MacKay Co., 7 Bosworth Street. Auctioneers and appraisers.
*George N. McMahon, 33 Charles Street.
*New England Sales Association, Inc., 222 State Street. Hooked rugs.
Richard Nichols Company, 22 Bromfield Street. Picture frames.
*Old English Galleries, 86 and 88 Chestnut Street.
*Old Village Antique Shop, 75 Chestnut Street.
*Ox Bow Antique Shop, 88 Charles Street.
*I. Sack, 85 Charles Street. Reproduction of old brasses.
*Israel Sack, 85 Charles Street.
*A. Schmidt & Son, 567 Boylston Street. Old and reproduction silver.
*Shreve, Crump & Low, 147 Tremont Street.
*The Spinning Wheel Antique Shop, 35 Fayette Street.
*H. Stone's Antique Shop, 301 Cambridge Street.
*Robert C. Vose Galleries, 559 Boylston Street.
*Yacobian Brothers, Inc., 280 Dartmouth Street. Hooked rugs.
BRIDGEWATER: Frank Williams, 182 Pleasant Street. General Line.
BROOKLINE: *H. Sacks & Sons, 62–64 Harvard Street.
BUZZARDS BAY:
*W. W. Bennett, Twin Gateway.
*Mrs. Clark's Shop.
DEDHAM: Louise L. Dean, 293 Walnut Street.
EAST GLOUCESTER: Mrs. Clara L. Harrington, 262 East Main Street.
EAST SANDWICH: *Twin Gables, Eugenie Hatch, Kings Highway.
EAST TAUNTON: *Ed Whitney, 1150 Middleboro Avenue.
FITCHBURG: *Gertrude B. Cushing, 682 Main Street.
FRAMINGHAM: *Wallace Nutting.
GREENFIELD: Miss Julia D. S. Snow, 277 Federal Street.
HAVERHILL: *W. B. Spaulding, 17 Walnut Street.
HANSON: F. E. Cummings, Washington Street, Cushings Corner.
HINGHAM: *Daniel F. Magner, Fountain Square.
HYANNIS: *The Treasure Shop, Helen Trayes.
KINGSTON: The Kingston Antique Shop, Boston-Plymouth Route.
MARBLEHEAD:
Mrs. June Hills Hunter, 20 Circle Street. Silver, glass and china.
MARION: *Mrs. Mary D. Walker, Front and Wareham Road.
MATTAPAN: *H. & G. Berks, 1276 Blue Hill Avenue. Dial painting.
MATTAPOISETT: *S. Elizabeth York.
MEDFIELD: Medfield Antique Shop, West Main Street.
NEW BEDFORD:
*Mrs. Clark's Shop, 38 North Water Street.
*The Colonial Shop, 22–24 North Water Street.
NORTHBORO: *G. L. Tilden, State Road.
ORLEANS: *The Sampler, Monument Road.
PITTSFIELD:
*Miss Leonora O'Herron, 124 South Street.
*Oswald's Antique Shop, 11 Linden Street.
PLYMOUTH: The Bradford Arms, 59 Court Street.
SOUTHBRIDGE: M. E. Cheyney, North Woodstock Road.
SPRINGFIELD: Johnson's Bookstore, 1379 Main Street.
TAUNTON: *The Winthrop Antique Shop, 134 Winthrop Street.
WARREN: *C. E. Comins.
WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.
WEST MEDWAY: Old Parish House Antique Shop, Main Street. General line.
WESTON: *The Priscilla Shop.
WINCHESTER: Rebecca Chilcott Jackson, 15 Herrick Street. Please phone for appointment, Winchester 1521.
WORCESTER:
Gates and Gates, 24 Charlotte Street. General line and collectors' books.
*The Old Furniture Shop, 1030 Main Street.

MICHIGAN

DETROIT: *The Sign of the Mermaid, Inc., 1014 East Jefferson Avenue.
GRAND RAPIDS: White Elephant Shop, 517 Wealthy Street, S. E.
ST. JOSEPH: Antique and Resale Shop, 515 Pleasant Street.

MISSOURI

KANSAS CITY: *Curiosity Shop, 1901–1911 Main Street.

NEBRASKA

OMAHA: Badollet Shotwell, 411 South 38th Street.

NEW HAMPSHIRE

CONCORD: Derby's Antique Shop, 22 Warren Street.
FRANKLIN: *Webster Place Antique Shop.
HANCOCK: Fuller Homestead, Mrs. Helen F. Fowle.
HANOVER: *The Treasure Chest, 4 Occom Ridge. English antiques.

NEW JERSEY

BURLINGTON: Estella Story Hancock, 227 Wood Street.
CAMDEN: *Camden Antique Shop, 315 Vine Street.
CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.
FREEHOLD:
*The House with the Brick Wall.
Lilian Wilkinson, O'Cro'Coc' House, 61 South Street.
HADDONFIELD: *Frances Wolfe Carey, 38 Haddon Avenue.
HARRINGTON PARK: *A. L. Curtis.
HIGHTSTOWN: Josephine I. Dawes, 238 South Main Street.
LIBERTY CORNER: Beryl de Mott.
MADISON: *Bottle Hill Tavern.
MONTCLAIR:
The Little House, Mabel C. Osborne, 324 N. Fullerton Avenue.
Travis & van Benschoten, 147 Watchung Avenue. American and Oriental antiques.
MOUNT HOLLY: *Richard Waln Wills, 11 Ridgway Street.
PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.
PRINCETON: *George Batten, 1 Evelyn Place.
RIVERDALE: Maud C. Patterson, Ye Olde Mill.
WESTFIELD: Ye Old Furniture Home, A. L. Maxwell, 999 Mountain Avenue.

NEW YORK

AUBURN:
Mrs. R. S. Messenger, 27 William Street.
Agnes T. Sullivan, 24 Steel Street.
BROOKLYN:
*Catherine Chase, 31 Clinton Street.

BUFFALO:
*Hall's Antique Studio, 396 Delaware Avenue.
Mrs. Harry Clinton Albro, 309 Elmwood Avenue. Foreign and American antiques.
Pohlman's Antique Shop, 767 Michigan Avenue.
CORNWALL: *The Half Moon Inn, Storm King Highway.
CORTLAND: *The Sampler, 53 Prospect Terrace.
DUNDEE: *Jemina Wilkinson Antique Shop.
ITHACA: *Colonial Antique Shop, 308 Stewart Avenue.
KINGSTON: *Myron S. Teller, 280 Wall Street. Reproduction of old brasses.
LONG ISLAND: *Russell W. Thorpe, Douglaston, L. I.
LOUDONVILLE (Albany Co.): *The Loudonville Exchange.
NEW HARTFORD: *James L. Dean, 1 Genesee St.
NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.
NEW YORK CITY:
*R. Randolph Adams, 28 East 75th Street.
*Ruth Albert and Elsie F. Alsberg, Inc., 745 Madison Avenue.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*E. F. Bonaventure, 536 Madison Avenue.
*Bristol Co., 319 East 62d Street.
*Capozzi & Agrippa, 591 Lexington Avenue.
*Charles Cordts & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
*Elizabeth Dick, 34 West 8th Street.
Early America, 658 Lexington Avenue.
*The Ehrich Galleries, 36 East 57th Street, Old Masters.
*Mrs. Ehrich, 36 East 57th Street. General line.
*Esmond Gallery, 1061 Madison Ave.
*I. Freeman and Son, Inc., 71 West 45th Street. Old silver.
*Ginsberg & Levy, 815 Madison Avenue.
*Renwick C. Hurry, 7 East 54th Street.
*Kennedy & Company, Prints, 785 Fifth Ave.
*Mary Lent, 9 East 8th Street.
*H. A. & K. S. McKearin, 21 E. 64th Street.
*Martha Morgan, 847 Lexington Avenue.
*New England Attic, 25 East 55th Street.
*The Old Print Shop, Inc., 150 Lexington Avenue.
*Ray Paioff, 24 West 8th Street.
*Florian Papp, 684 Lexington Avenue.
*Marc Peter, Jr., 52 Vanderbilt Avenue, Reproduction wallpaper.
*Wm. H. Plummer Co., 7 East 35th Street.
*The Rosenbach Company, 15 East 51st Street.
*I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
*Israel Sack, 114 East 57th Street.
*Mrs. Schernikow. 929 Madison Avenue. Hooked rugs.
*Sam Serota, 440 Madison Avenue.
*Russell W. Thorpe, 578 Madison Ave.
*Harriet Endicott Waite, 114 East 57th Street.
*Henry V. Weil, 247–249 East 57th Street.
*Adrien F. Wellens, 648 Madison Avenue.
*Winick and Sherman, 686 Lexington Ave.
*Weymer & Young, 143 East 57th Street.
PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.
PITTSFORD: *Ruth Webb Lee, 89 South Main Street.
PLEASANTVILLE: *A. Williams, 56 Ossining Road.
SCHENECTADY: The Valley Shop, 14 North Church Street.
TROY: *Sim and Company.

NORTH CAROLINA
CHARLOTTE: Louise, Inc., 225 North Tryon.

OHIO
CINCINNATI:
Jos. Yaeger, 2264 Park Avenue, Walnut Hills.
COLUMBUS:
The General Grant Antique Shop, 1415 North High Street.
Old Homestead Antiques, Inc., 655 East Main Street.
WILLOUGHBY: Ione Avery White, 122 Euclid Avenue.

PENNSYLVANIA
ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.
BETHLEHEM: Schumm Antique Shop, 451 Main Street. General line.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: Schuyler Jackson, Jericho.
BRYN MAWR: *W. J. French, 539 Lancaster Avenue.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DALLASTOWN: *J. T. Harbold.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE: Ritter's Antique Shoppe, 328 East 9th Street. Miscellaneous line.
GETTYSBURG: The Antique Shop, Earl W. Cox, 28 Chambersburg Street.
LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.
PALMYRA: Tshudy's Antique Shop, 932 W. Main Street, on the William Penn Highway.
PENNSBURG: *A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
*The Estate of James Curran, 1625 Pine Street.
*Ferdinand Keller, 216 South Ninth Street.
*Ferdinand Keller, 1207 Walnut Street.
*Martha de Haas Reeves, 1624 Pine Street.
*The Rosenbach Company, 1320 Walnut Street.
James Schubert, 3832 Lancaster Avenue.
*Arthur J. Sussel, Spruce, cor. 18th Street.
PLYMOUTH MEETING: Antiques at Tamarack, Butler Pike and Flourtown Road, Stuart W. Gurney.
POTTSTOWN: *The Antique Shop of Mrs. M. Cookerow, 265 King Street.
TULLYTOWN: The Brick House. Antiques.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER: *William Ball & Son. Reproduction of old brasses.
*Francis D. Brinton, Oermead Farm.
WHITEMARSH: The Old House, Margaret Ash, Bethlehem Pike.
*Harry F. Smith, Valley Green Road.
YORK: Bergman Antique Shop, 322–326 South Duke Street.
*Joe Kindig, 304 West Market Street.
Pine Tree Inn, 2500 West Market Street.

RHODE ISLAND
BRISTOL: The Corn Crib Shop, Griswold Avenue off Ferry Road.
PROVIDENCE:
Bertha B. Hambly, Greycroft, 224 Waterman Street.
*Mabel K. Rogers, 244 Thayer Street.
*Millman's Antique Shop, 1115 Westminster Street.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE
CHATTANOOGA: Dixie Shop Brickhouse, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS
DALLAS: The Chimney Corner, 2131 Cedar Springs Road.
HOUSTON: *Shabby Shoppe, 3501 Main Street.

VERMONT
BELMONT: *Old Curiosity Shop, E. E. White.
BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.
BURLINGTON: George H. Mylkes, 41 Church Street.
CHELSEA: The Old Chelsea Shop.
DERBY LINE: F. W. D. Melloon.

VIRGINIA
ALEXANDRIA: Crocker Tea House, corner Fairfax and Wolfe Streets.
RICHMOND:
The Antique Galleries of Richmond Art Co., Grace at First.
*H. C. Valentine & Company, 209 East Franklin Street.
*Wilkinson and Taylor, 504 West Main Street.

WASHINGTON
SEATTLE: The Treasure House, 1210 Fifth Avenue. General line.

WASHINGTON, D. C.
*Mrs. Cordley, 1319 Connecticut Avenue.
Old Virginia Shop, 1711 Eye Street, N. W.
*George W. Reynolds, 1742 M Street, N. W.

CANADA
HALIFAX, N. S.: The Gift and Antique Shop, 303 Barrington Street.
MONTREAL: *Henry Birks and Sons, Ltd., Phillips Square. Old silver.

ENGLAND
BRISTOL: *Norman R. Adams, Ltd., Denmark Avenue, Unity Street.
HARROGATE: *William Lee, Esplanade Antique Galleries, Yorkshire.
LONDON:
Henry Oliver, 9 Bartlett's Buildings, Holborn Circus, E. C. 4. Antique silver and Sheffield.
*Hidden Treasure, 14 Mason's Yard, Duke Street, Piccadilly.
*Norman R. Adams, Ltd., 10 Hans Road, Knightsbridge.
*Burfitt, Ltd., 1 Albermarle Street, Piccadilly. Old silver.
*The Old Corner House, K. M. Townshend, Richmond, S. W.
*Andrew Meikle, Ltd., 12 Sydney St., Chelsea.
*Spink & Sons, 6 King Street, St. James.
*Morton Stuart, Esq., 36 Compayne Gardens, Hampstead.
PRESTON:
*Edward Nield, 223 Corporation Street.
*Frederick Treasure, Kay Street.

IS YOUR NAME WRITTEN THERE?

Just for his own sake, and his pride in his profession, every American and foreign dealer in antiques — important or unimportant — should be listed in this directory. The cost is so small that it is sure to be repaid many times over in new business even to him whose location may be as inaccessible as Timbucktoo and as friendly as Mount Everest.

If you are a dealer, send your check for $15 now and take your place among your competitors for a six months' period.

Rumford Press, Concord

Old English Galleries

86 and 88 Chestnut Street BOSTON, MASSACHUSETTS

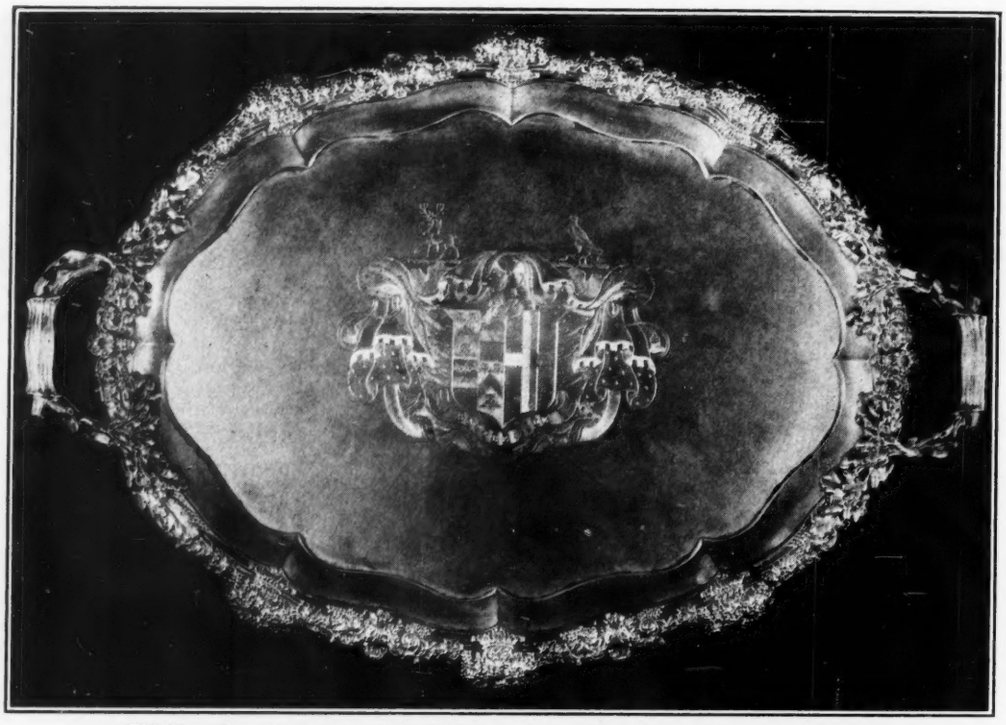
Telephone, HAYMARKET 6466

COLLECTION OF OLD SHEFFIELD OF THE PERIOD OF GEORGE III

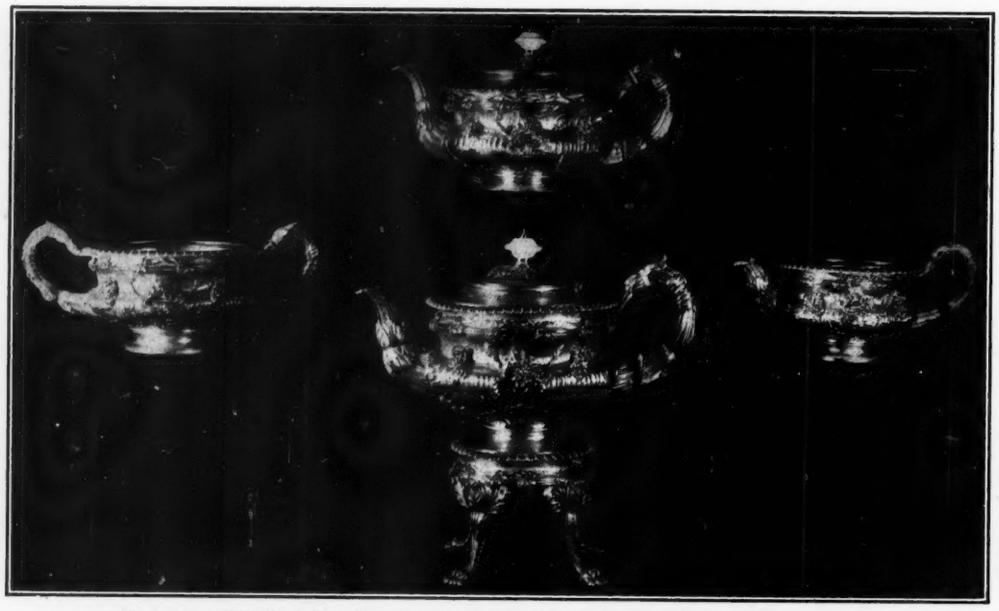
COLLECTION OF IRISH GLASS OF THE EIGHTEENTH CENTURY

In the Boston Antiques Exposition to be held at the Statler Hotel, Boston, from December 9th to 13th, the Old English Galleries will exhibit in Booths 47, 48, 49 and 50 beautiful examples of Furniture and Decorations of the Queen Anne and Georgian periods—also Georgian Silver and Sheffield especially suitable for Christmas Gifts.

English Antiques Personally Collected in the British Isles and Shown in a Home Setting in Two of the Old Houses of Beacon Hill



Old Silver Tray of massive weight, 24½ inches long, excluding handles. It was formerly the property of Captain Patton, M.C., being originally part of the Townley-Parker heirloom collection. This Tray was made by Paul Storr in London, George III, 1816.



Four-piece Old Silver Tea Set, the coffee pot being on stand, with a spirit lamp underneath. The design of this set is after the famous Warwick vase. The set is of massive weight, is in mint condition, and was made by Robert Hennell, London, George III, 1819.

Offered subject to prior sale. Wire enquiries.

RYRIE-BIRKS
DIAMOND MERCHANTS AND SILVERSMITHS
TORONTO - - CANADA

The Magazine Antiques, December, 1929, Vol. XVI, No. 6. Published Monthly. Publication Office, 10 Ferry Street, Concord, New Hampshire. All communications should be addressed to Editorial and General Offices, 468 Fourth Avenue, New York, N. Y. 50c a copy, $5.00 a year in the United States; $6.00 elsewhere. Entered as second-class matter January 15, 1929, at the post office of Concord, New Hampshire, under the Act of March 3, 1879.

The PHILIP FLAYDERMAN COLLECTION *of* HISTORIC, PEDIGREED *and* LABELED AMERICAN FURNITURE

of the PRE-REVOLUTIONARY *and* EARLY FEDERAL PERIODS

to be offered at unrestricted sale by authority of

MESSRS. FLAYDERMAN & KAUFMAN

at the

AMERICAN ART ASSOCIATION-ANDERSON GALLERIES, Inc.

30 East 57th Street, New York City

January 2, 3 and 4, 1930

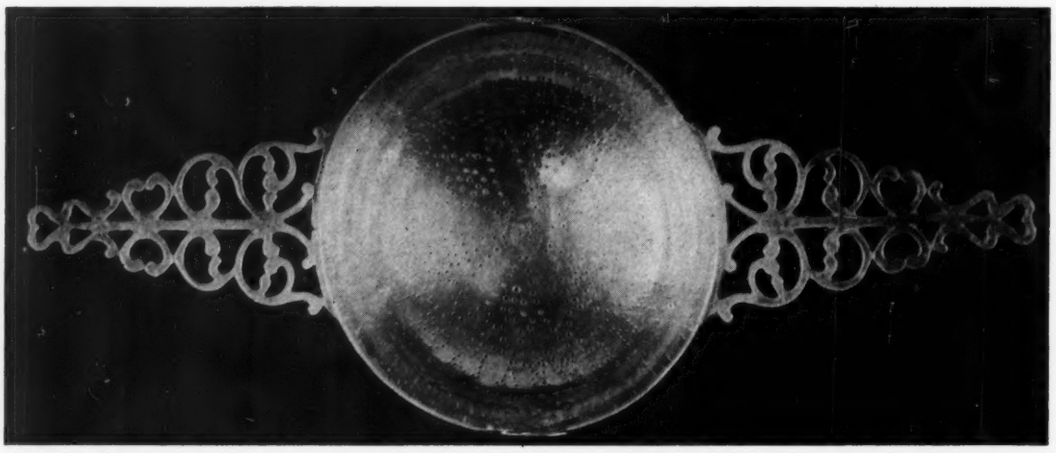
AT 2:15 P.M.

EXHIBITION FROM DECEMBER 28 TO DATE OF SALE

THE late Philip Flayderman of Boston was not only a notable connoisseur of American antiques, he cherished a profound affection for all things which exemplified the highest aspects of early American craftsmanship and of the cultivated society in whose behalf it was exercised. For twenty-five years before his death he had been systematically accumulating specimens of pedigreed family furniture and other choice pieces bearing the labels of their makers. The majority of his acquisitions he secured, fully supported by affidavits and other historical documents, directly from descendants of the original owners. In no instance did he spare time, money, or effort to insure the full authenticity of his identifications. Quiet and unostentatious in his collecting, he kept even his friends in ignorance of the nature of his ambition, which was to possess the finest extant collection of early pedigreed American furniture and its accessories. The extent to which this ambition was fulfilled will be well demonstrated in the forthcoming exhibition and sale — which has been rendered necessary in order to satisfy the claims of Mr. Flayderman's heirs. It is safe to state, however, that no previous sale of antiques in America has included SO MANY labeled and otherwise importantly pedigreed items as are to be found in the Philip Flayderman collection.

THE FOLLOWING THIRTEEN PAGES ILLUSTRATE AND DESCRIBE A FEW EXAMPLES FROM THE FLAYDERMAN COLLECTION. A FULL LIST AND DESCRIPTION OF THE 500 ITEMS TO BE OFFERED WILL BE FOUND IN THE ILLUSTRATED CATALOGUE, WHICH WILL BE MAILED ON RECEIPT OF $1.

THE PHILIP FLAYDERMAN COLLECTION OF HISTORIC AMERICAN ANTIQUES



SILVER PUNCH STRAINER (*1765*). An exceptionally rare and desirable specimen of early silver, with large perforated bowl and two handles long enough to bridge a large punch bowl. Surrounding the bottom of the bowl is the pierced inscription *Jabez Bowen, Providence, January 1765*. Marked *Clark*. Only two double-handled American strainers are noted in Bigelow's *Historic Silver of the Colonies*. This strainer is associated with the table pictured below. Jabez Bowen, one of Rhode Island's most distinguished citizens, was Justice of the Superior Court of Rhode Island, and Colonel of the First Militia of Providence County, 1776. He likewise served as Deputy Governor of the State, was member of the Council of War during the Revolution, and subsequently a charter member of the Society of the Cincinnati, his badge of membership in which is here pictured. This strainer and the tea table illustrated below were in the Bowen family until acquired by Mr. Flayderman.

EMBLEM OF THE CINCINNATI. A contemporary jewel owned by Jabez Bowen, charter member of the Society. It constitutes a medallic prize of exceptional rarity.

MAHOGANY BLOCKED TEA TABLE BY JOHN GODDARD OF NEWPORT (*c. 1760*). Originally owned by Jabez Bowen of Providence, whose portrait now hangs in the Rhode Island School of Design. Dished top with piecrust rim. Sides and ends exhibit a refined and beautiful form of the block treatment for which the Newport school of cabinetmakers was justly famous. The claw-and-ball feet and the rich scroll carving on the knees of this table are identical with those on the Goddard highboy pictured as Number 659 in the *Catalogue* of the Girl Scouts Exhibit; and in conjunction with the excellent quality and careful selection of the mahogany, thus safely identify this superb table as an early work of John Goddard. It is probably the item ordered from Goddard, on behalf of Jabez Bowen, by Moses Bowen, of Providence, in 1763, and the subject of the interesting correspondence between Brown and Goddard, quoted in the *Bulletin* of the Rhode Island School of Design for April, 1927 (pp. 14–16).

OTHER EXAMPLES OF PEDIGREED AND LABELED FURNITURE FROM THE PHILIP FLAYDERMAN COLLECTION WILL BE FOUND ILLUSTRATED AND DESCRIBED ON THE FOLLOWING PAGES

THE PHILIP FLAYDERMAN COLLECTION OF HISTORIC ANTIQUES

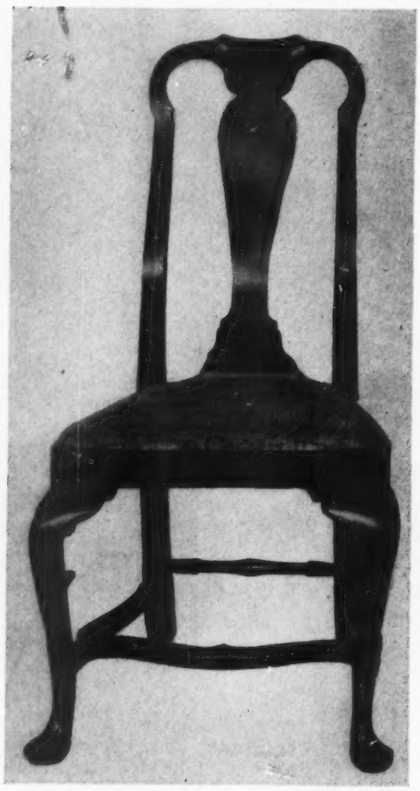
PHILADELPHIA TALL CLOCK (*c. 1760*). Chippendale style, in walnut, with richly carved pediment and moldings and exceptionally fine flame finials. Both pedestal and case have inset fluted, three-quarter columns, and fluted columns support the hood. The old patina of the walnut is quite intact. A rare example of the high type of Philadelphia cabinetwork achieved by such men as Gillingham and Randolph. Long loaned to the New Hampshire Historical Society. Compare Number 606 in the Girl Scouts Exhibit *Catalogue*.

WALNUT HIGHBOY (*New England, 1720–1730*). Veneered in carefully matched feathered walnut, with double cross-banded borders about drawers. Inlaid stars in the pediment; inlaid panels at ends. The fluted pilasters of the upper case and the saliently carved and gilded shells of the upper and lower drawers add to the rarity and distinctiveness of this exceptional highboy. Condition absolutely original, even to the brasses.

NEWPORT TALL CLOCK (*c. 1760*). A superior specimen of its type, and safely attributable to the Townsend-Goddard shops. Aside from its noble proportions and its perfection of workmanship in all details, this clock is specially noteworthy from the fact that its shell-surmounted, blocked door is cut from the solid wood. In the majority of instances, the long block and shell of Newport clock and secretary doors are applied.

THE PHILIP FLAYDERMAN COLLECTION WILL BE ON PUBLIC EXHIBITION AT THE AMERICAN ART ASSOCIATION—ANDERSON GALLERIES, 30 EAST 57TH STREET, NEW YORK CITY, FROM DECEMBER 28 TO JANUARY 2. IT WILL BE OFFERED AT UNRESTRICTED SALE DURING THE THREE DAYS JANUARY 2 TO 4

THE PHILIP FLAYDERMAN COLLECTION OF HISTORIC AMERICAN ANTIQUES



(left) WALNUT CHAIR *(one of six) (c. 1730–1740)*. By Job Townsend of Newport. Acquired from descendants of original owner in Warren, Rhode Island. Made to match the wing chair shown on the next page. The flat stretcher and the leg scroll appear to be characteristics of Job Townsend's work. The rarity of a matched set of chairs of such early date and such superior design and workmanship surpasses description.

(right) MAPLE SPANISH FOOT CHAIR *(c. 1710)*. Attested by the late owner, Lucy Cushing Richardson, widow of Judge James Bailey Richardson, to have been used by her ancestor John Hancock during his inauguration as Governor of Massachusetts. The caning of the back is still intact behind the upholstery.

(left, below) CHAIR *(one of nine)* BY DUNCAN PHYFE *(c. 1795)*. The discovery that Duncan Phyfe's early work followed the style of Hepplewhite gives this set of nine an exceptional significance. Somewhat more elaborate and more definitive in the pattern of their backs than the Phyfe-Hepplewhite chairs shown at the Girl Scouts Exhibit (Number 694), they display the unmistakable signs of the great New York cabinetmaker's hand. They were acquired from the Campbell Estate in Schenectady, New York.

(right) CHAIR IN CHIPPENDALE STYLE *(c. 1750)*. Of mahogany with curved seat rail indicative of the transition from the Queen Anne to the established Georgian mode. Handsomely carved cresting; carved knees; claw-and-ball feet. This chair was originally part of the household equipment of Sir William Johnson of Colonial fame. Three others from the same set are known in a distinguished American private collection.

THE FURNITURE IN THE PHILIP FLAYDERMAN COLLECTION IS OFFERED IN PRECISELY THE CONDITION IN WHICH IT WAS FOUND, WITHOUT ALTERATIONS OR REPAIRS; BUT ITS SELECTION ALWAYS IMPLIED EXCELLENCE OF CONDITION

THE PHILIP FLAYDERMAN COLLECTION OF HISTORIC ANTIQUES

(*right*) NEWPORT CHAIR (*c. 1730–1740*). By Job Townsend. Evidently made to match the set of six chairs shown on previous page, and carrying the same flat, curved stretcher, and the maker's characteristic scrolling of inner leg. The rear legs are of maple, the front of walnut. This chair and its matching six side chairs constitute a group which, for quality and rarity, will hardly find an equal in the field of early American furniture. Their attribution to Job Townsend is validated by their history of long possession in an old Rhode Island family and by their obviously early characteristics of style. The same method of leg treatment will be found in the tea table illustrated in the *Catalogue* of the Girl Scouts Exhibit (Number 557). Job Townsend (*1699–1765*) was uncle of John Townsend and father-in-law of John Goddard. With his brother Christopher he established the cabinet trade in Newport, and laid the foundation of its high reputation for originality in style and perfection in craftsmanship.

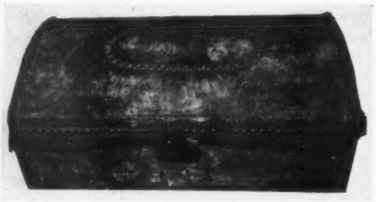
(*below*) HEPPLEWHITE LABELED SIDEBOARD (*c. 1790*). By Benjamin Frothingham of Charlestown, Massachusetts. See The Magazine ANTIQUES for December, 1928, for an account of this Revolutionary soldier, cabinetmaker, and personal friend of George Washington. This delicately designed piece, richly veneered in mahogany with cross-banded borders about drawers and doors and fine inlay in the legs and edges, exemplifies New England craftsmanship at its best in its most refined period.

THE PAGES OF ILLUSTRATIONS AND DESCRIPTIONS PUBLISHED IN THIS NUMBER OF ANTIQUES REPRESENT ONLY A SMALL FRACTION OF THE PHILIP FLAYDERMAN COLLECTION, WHICH, BESIDES FURNITURE AND SILVER, INCLUDES MIRRORS, PORTRAITS, GLASS, LOWESTOFT, AND EARLY ENAMELS

THE PHILIP FLAYDERMAN COLLECTION OF HISTORIC AMERICAN ANTIQUES

LABELED MAHOGANY PEMBROKE TABLE BY JOHN TOWNSEND (*Newport*). An almost exact duplicate of this table, minus the stretchers, is owned by the Metropolitan Museum of Art. The top is cradled with chestnut to prevent warping, a structural feature peculiar to John Townsend. The piercing of the stretchers and their gadrooned lower edge are exceptional.

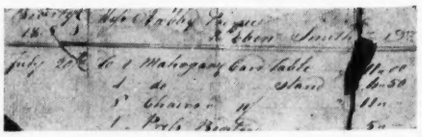
ONE OF THE FOUR LABELED CARD TABLES BY JOHN TOWNSEND. A unique matched set originally owned by Colonel John Cooke, Commander of the Second Regiment of Newport and Bristol, and participator in several battles of the Revolutionary War. He was known as one of the wealthiest men of Rhode Island. To him likewise belonged the Pembroke table shown opposite.



LEATHER COVERED TRUNK (*c. 1800*). Owned by Deborah Revere, granddaughter of Paul Revere, who married Alexander R. Lincoln, in 1827, and died, in 1840. Acquired with Paul Revere's anvil and other tools.

PAUL REVERE'S ANVIL. Used in silversmithing. Purchased, 1825, from George Revere by Alexander R. Lincoln. The receipt for this purchase and an affidavit of original ownership accompany it.

URN TABLE BY JOHN TOWNSEND. A rarely exquisite, and perhaps unique, piece of American mahogany furniture, whose authorship is attested by the identity in design between its gallery and the stretcher of the Pembroke table above. Found near Newport, Rhode Island.



MAHOGANY TIP TABLE (*1805*). The original receipt pasted on the back shows the table to have been made by Eben Smith of Beverly, Massachusetts. In untouched condition.

A COMPLETE CATALOGUE OF THE FIVE HUNDRED ITEMS COMPRISED IN THIS COLLECTION MAY BE HAD BY SENDING $1 TO THE AMERICAN ART ASSOCIATION-ANDERSON GALLERIES, INC., 30 EAST 57TH STREET, NEW YORK CITY, WHO WILL CONDUCT THE SALE

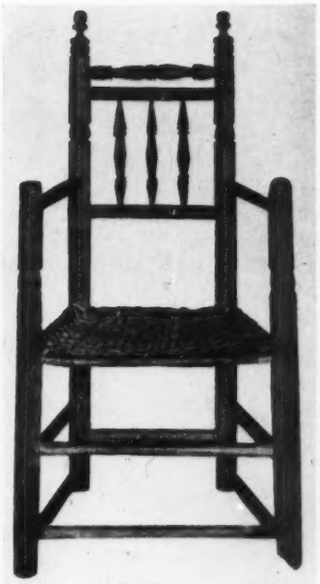
THE PHILIP FLAYDERMAN COLLECTION OF HISTORIC AMERICAN ANTIQUES

(*Left*) CHEST OF AMERICAN OAK (*c. 1680*). Paneled top. Wide stiles and rails enclosing curiously carved designs, which seem to be a richer version of those shown in Nutting's *Furniture Treasury*, Number 6. Originally belonging to the old Goodwin Estate in East Hartford, Connecticut. A similar chest is to be found in the Bolles Collection at the Metropolitan Museum.

(*Right*) OAK AND PINE CHEST (*c. 1680*). A finely preserved example of this type of chest with single drawer and applied split baluster turnings.

BIBLE BOX (*c. 1670*). Of American oak throughout. Dovetail and pegged construction. Found on Cape Cod.

(*Below*) POLYCHROMED CONNECTICUT CHEST (*c. 1675–1700*). Tulip and sunflower carving. The absence of a lower drawer gives the panels unusual size and makes for an exceptionally bold handling of the carving. The original polychromy of the piece adds to its brilliant richness of effect. These drawerless sunflower chests are far rarer than those with drawers. From Middletown, Connecticut. Compare Nutting's *Furniture Treasury*, Number 41.



BREWSTER CHAIR (*c. 1670*). Entirely original and unrestored. The double row of spindles in the back and the under-arm spindles distinguish the so-called Brewster chair from the Carver type, and render it the rarer of the two.

CARVER CHAIR (*c. 1670*). In every respect original, unstained and unpainted, and with finials and turnings intact. The chair is exceptionally distinguished among surviving examples of its type.

IN ADDITION TO THE HISTORIC PIECES ILLUSTRATED ON THIS AND OTHER PAGES, THE COLLECTION INCLUDES MANY LABELED MIRRORS, RARE SPECIMENS OF MARKED AMERICAN PEWTER AND SILVER, BESIDES LOWESTOFT CHINA AND EARLY GLASS.

SECRETARY IN CHIPPENDALE STYLE (*c. 1770*). Of fruit wood, with boldly scrolled, fretted pediment. Three-quarter fluted columns frame cupboard and desk sections. Formerly in the home of Caleb Strong of Northampton, Governor of Massachusetts during the first decade of the nineteenth century.

HIGHBOY IN CHIPPENDALE STYLE (*c. 1770*). An unusually well scrolled skirt, boldly carved claw-and-ball feet, and the employment of brass inlay in the flutings of the inset corner columns of both upper and lower sections give this piece exceptional distinction. From the home of Governor Caleb Strong.

The secretary and highboy illustrated above are evidently by the same hand. They are attributed to Aaron Chapin of East Windsor, Connecticut, who, about 1783, moved to Hartford, Connecticut, and became one of the foremost cabinetmakers of that city. A late example of his work is illustrated in The Magazine ANTIQUES for December, 1928.

THE PUBLISHED PEDIGREES OF THE HISTORIC FURNITURE IN THE PHILIP FLAYDERMAN COLLECTION ARE NOT ONLY GUARANTEED TO BE AUTHENTIC, BUT ARE SUSTAINED BY DOCUMENTARY EVIDENCE, WHICH WILL, IN EVERY INSTANCE, BE TRANSFERRED TO THE PURCHASER OF THE DOCUMENTED ARTICLE

THE PHILIP FLAYDERMAN COLLECTION OF HISTORIC AMERICAN ANTIQUES

MAHOGANY CHEST OF DRAWERS (*c. 1770*). Serpentine front, claw-and-ball feet of unusually vigorous carving. Original handles. A New England transitional piece in which the style of Chippendale mingles with later motives derived from Hepplewhite.

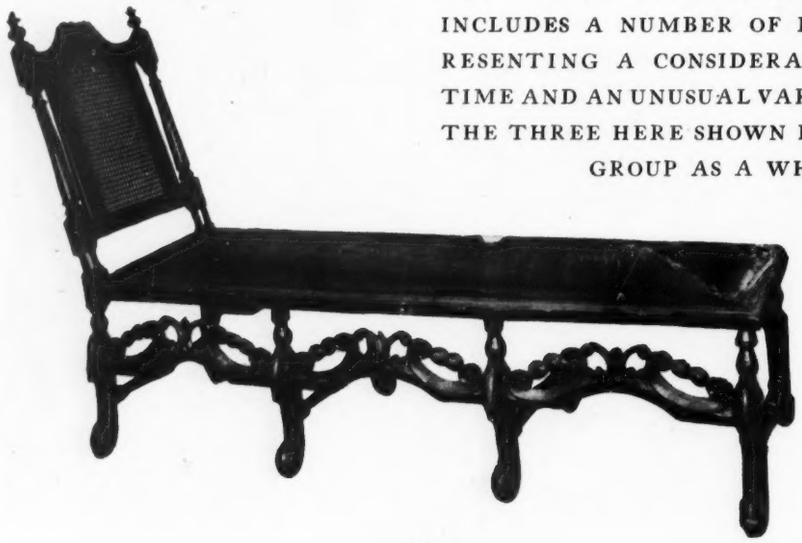
LABEL IN THE DESK DRAWER

DESK BY BENJAMIN FROTHINGHAM (*c. 1770*). Of mahogany with serpentined lower drawers and blocked upper drawers. In the cabinet occurs Frothingham's engraved label as illustrated at the left. A full description of an identical desk, together with data concerning Frothingham, will be found in ANTIQUES for December, 1928, p. 537.

WALNUT CHEST-ON-CHEST (*c. 1760*). A pure example of the simpler type of New England cabinetmaking prevailing in rural districts prior to the Revolution. Lipped drawers, square bracket legs, bonnet top, central drawer of pediment fan carved. Originally owned by Payne Wingate, first Senator from New Hampshire during Washington's Presidency.

AT THE PRE-SALE EXHIBITION AT THE AMERICAN ART ASSOCIATION–ANDERSON GALLERIES, DECEMBER 28 TO JANUARY 2, THE ORIGINAL AFFIDAVITS ACCOMPANYING PEDIGREED PIECES WILL BE AVAILABLE FOR EXAMINATION

THE PHILIP FLAYDERMAN COLLECTION INCLUDES A NUMBER OF DAY BEDS, REPRESENTING A CONSIDERABLE RANGE OF TIME AND AN UNUSUAL VARIETY OF TYPES. THE THREE HERE SHOWN EXEMPLIFY THE GROUP AS A WHOLE.



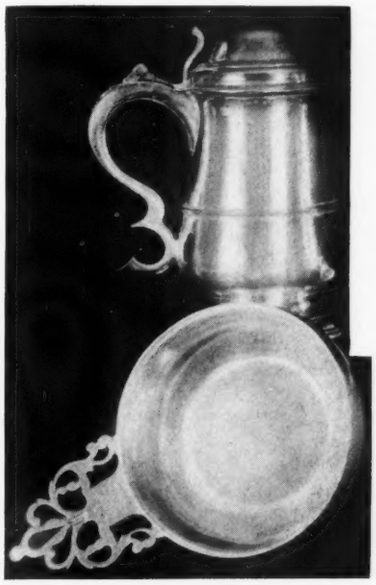
STUART DAY BED (*c. 1690*). Flemish feet, carved and pierced stretchers. In original condition.

CURLY MAPLE DAY BED (*c. 1730*). Dutch feet; exceptionally fine and vigorously turned stretchers. Shaped headboard.

WALNUT DAY BED (*c. 1740*). Exceptional double-post headboard. Once owned by Reverend Daniel Sanders, born, 1768, at Sturbridge, Massachusetts, and a president of the University of Vermont (*1800*). He married Nancy Fitch, daughter of Jabez Fitch. Acquired from a direct descendant, Mrs. Laura Huntington Smith of Norwood, Massachusetts.

FOR FURTHER ILLUSTRATIONS PLEASE EXAMINE THE FOLLOWING PAGES. A FEW ITEMS FROM THE COLLECTION WILL BE SHOWN AT THE BOSTON ANTIQUES EXHIBITION, DECEMBER 9–13

THE PHILIP FLAYDERMAN COLLECTION OF HISTORIC AMERICAN ANTIQUES



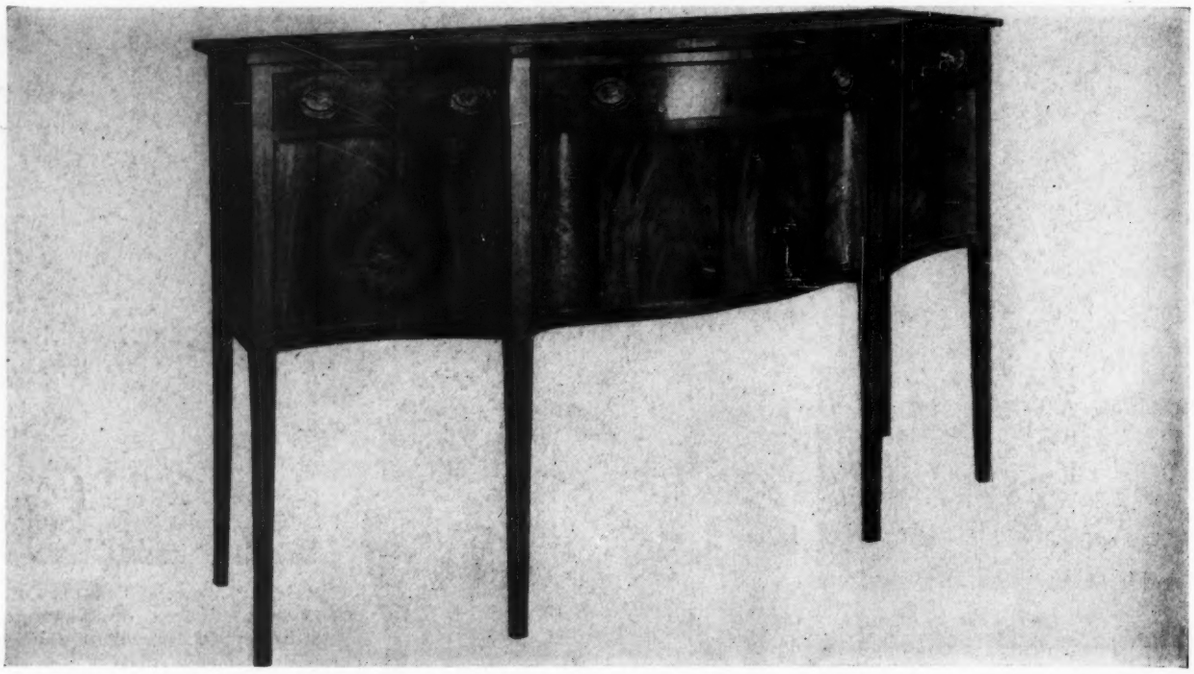
(*above*) English Tankard (*c. 1770*).
(*below*) Porringer by Benjamin Burt of Boston (*1729–1803*). Gift of Obadiah Brown to Sally Brown.

(*top, centre*) Philadelphia Chair (*c. 1760*). In Chippendale style. The carving of splat, cresting, rail, and knees is exceptionally well distributed and well executed, without a trace of overelaboration. The vigorous shell on the apron, and the claw-and-ball feet are other features of distinction. Compare Number 642 in the *Catalogue* of the Reifsnyder Sale.

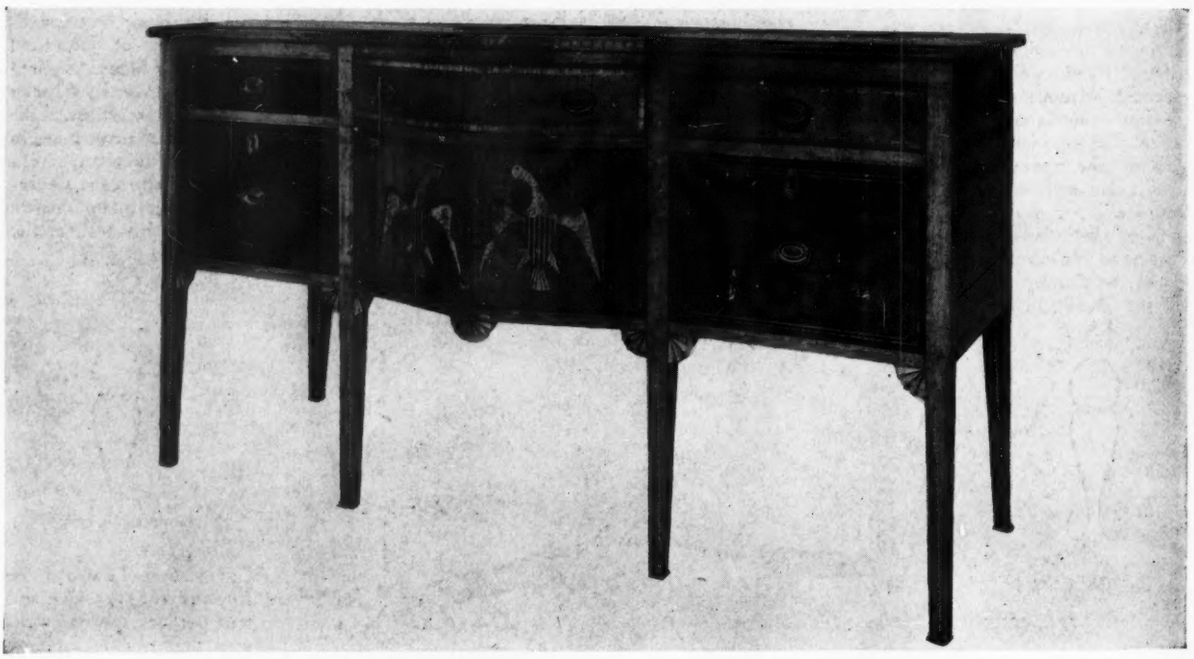
(*above*) Covered Tankard by Samuel Vernon of Newport (*1683–1735*). Originally owned by Colonel Joseph Noyes of Revolutionary fame and his wife, Barbara Noyes.
(*below*) Porringer by Rufus Greene of Boston (*1707–1777*). Marked *E. B.* for Elizabeth Bass, first granddaughter of John and Priscilla Alden. Acquired from Walter K. Wheeler of Gardner, Mass. Like the other silver items in the collection, these pieces represent desirable types by well-known silversmiths of the earlier Colonial period.

Curly Maple Lowboy (*New England, c. 1710*). Cup and trumpet legs, cross stretchers, half-round molding about drawers. The top is of curly maple beautifully figured. A choice example, of great rarity.

THE ACCURACY OF THE HISTORICAL ASSOCIATIONS CREDITED TO VARIOUS SPECIMENS OF FURNITURE IN THE PHILIP FLAYDERMAN COLLECTION IS SUSTAINED BY DOCUMENTARY EVIDENCE, AND IS FULLY GUARANTEED



HEPPLEWHITE STYLE MAHOGANY SIDEBOARD (*New England, c. 1790*). Originally owned by Josiah Bartlett, one of the signers of the Declaration of Independence. An exceptionally refined example, notable for its finely figured wood, its careful beading of all edges, and the double serpentining of the compartment below the central drawer. This sideboard's pedigree is supplied by an affidavit from its late owner, Hannah Bartlett Rollins of Rollinsford, New Hampshire, a lineal descendant of Josiah Bartlett.

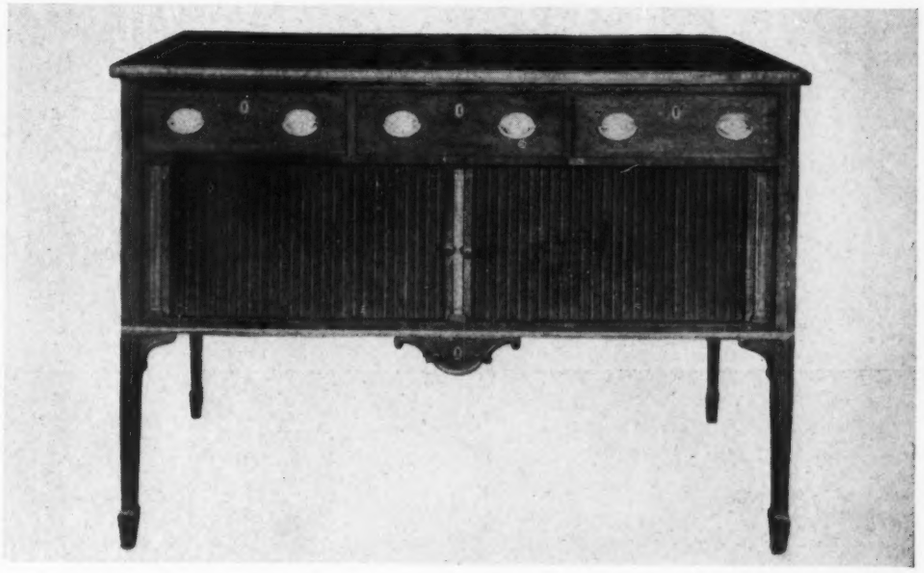


NEW ENGLAND SIDEBOARD WITH INLAID EAGLE DOORS (*1790–1800*). Probably a unique specimen of its kind. On each of the central doors appears the eagle of the United States, inlaid. Inlaid sunburst brackets add an unusual and attractive touch of elaboration. The broken line of inlay about doors and drawers is a feature of interest.

IT WAS MR. FLAYDERMAN'S CUSTOM TO MAINTAIN HIS COLLECTION PRECISELY AS HE FOUND IT, IN THE ROUGH. RARELY DO COLLECTORS HAVE SUCH OPPORTUNITY TO ACQUIRE COMPLETELY ORIGINAL EXAMPLES

THE PHILIP FLAYDERMAN COLLECTION OF HISTORICAL AMERICAN ANTIQUES

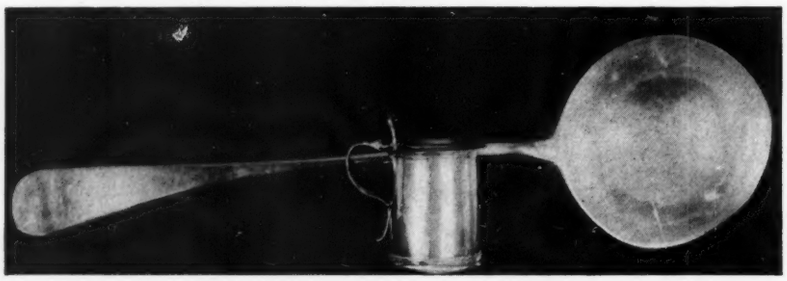
INLAID MAHOGANY SIDEBOARD (*1795–1800*). A daintily executed piece, only 53½ inches in length. Tambour doors framed with inlaid pilasters of satinwood; interior painted a light blue. The quality of the workmanship throughout, coupled with the characteristic painting of the interior and the identity between the frontal pilasters and those of the labeled secretary illustrated below, clearly place this sideboard as a product of John Seymour's shop.



INLAID TAMBOUR SECRETARY (*c. 1800*). One of the most exquisite works of the early Federal period. The tambour doors of the upper case are inlaid with swags and framed with satinwood pilasters. The lower part, supported on four delicately tapered, inlaid legs, contains two drawers with original complement of Battersea enamel pulls, whose designs symbolize the four seasons. The interior, throughout, is painted a light blue. On the bottom of the lower drawer occurs the label of the makers, John Seymour & Son. A similar but less elaborate secretary by the same maker is exhibited by the Metropolitan Museum of Art.

IT IS TO BE REMEMBERED THAT THE ITEMS ILLUSTRATED AND DESCRIBED IN THESE PAGES ARE TYPICAL OF A COLLECTION OF MORE THAN 500 ARTICLES

THE PHILIP FLAYDERMAN COLLECTION OF HISTORIC AMERICAN ANTIQUES



SILVER LADLE BY J. B. L. OF NEW YORK
MINIATURE SILVER TANKARD UNMARKED

(*upper row*) SUGAR BOWL, TEAPOT, AND CREAMER (*marked 1792*). Owned by the Massachusetts statesman and orator Fisher Ames. Acquired from his granddaughter Rosalie Ames. Made and marked by J. B. JONES OF BOSTON (*1782–1854*).

(*lower row*) PORRINGER BY EVANS; CREAMER BY E. DAVIS OF NEWBURYPORT (*d. 1781*); CREAMER BY JOHN EDWARDS OF BOSTON (*1670–1746*); CREAMER BY S. P.; PORRINGER BY ROGERS.

Here ends the preliminary announcement of the sale of the

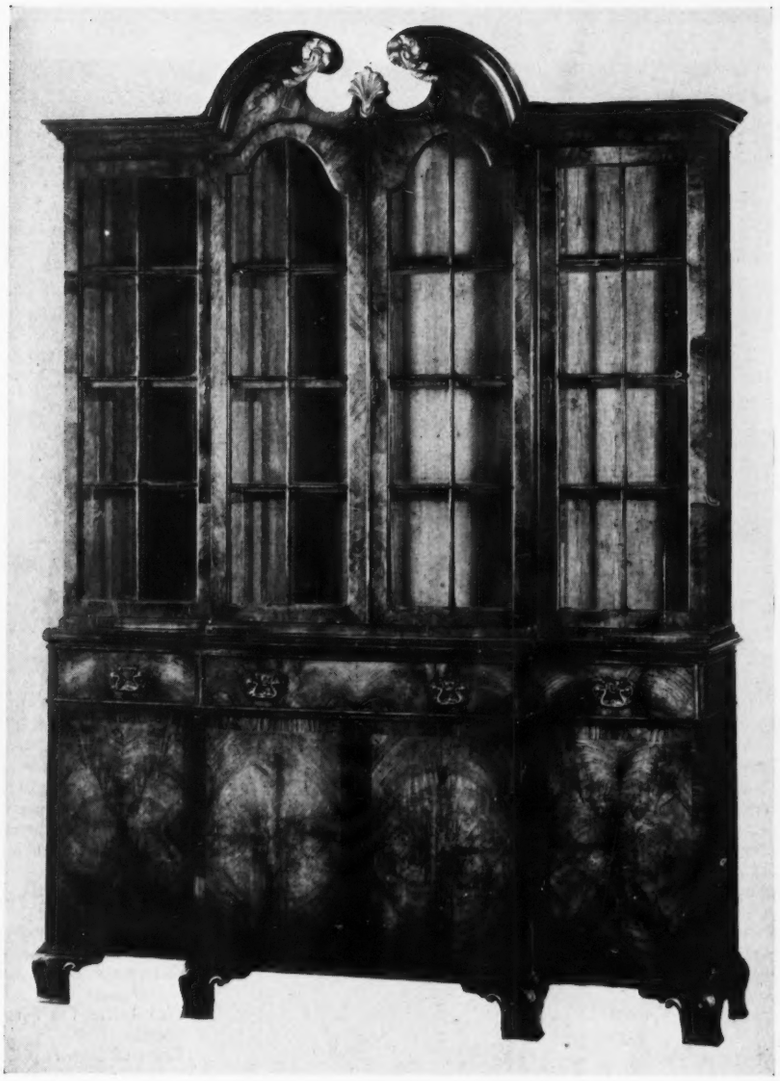
PHILIP FLAYDERMAN COLLECTION

To be Conducted by Order of Messrs. Flayderman & Kaufman of Boston

By the AMERICAN ART ASSOCIATION-ANDERSON GALLERIES, INC.
at their Galleries — 30 East 57th Street, New York City
FROM JANUARY 2 THROUGH JANUARY 4, 1930

Exhibition Previous to Sale December 28 to Date of Sale (including New Year's Day). Catalogues on application to

The American Art Association-Anderson Galleries, Inc.
30 East 57th Street, New York City



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The fine antique Georgian bookcase illustrated, of walnut with carving relieved in parcel-gilt, is a recent acquisition to the Bristol Collection, representative of the many other choice pieces on view. Here dealers and decorators will find antiques to meet their exacting requirements — furniture and decorative objects of the early English, Georgian, Italian, Spanish and 18th-Century French periods. A collection so large and so varied is indeed worthy of inspection by dealers, decorators, or their clients seeking antiques of quality.

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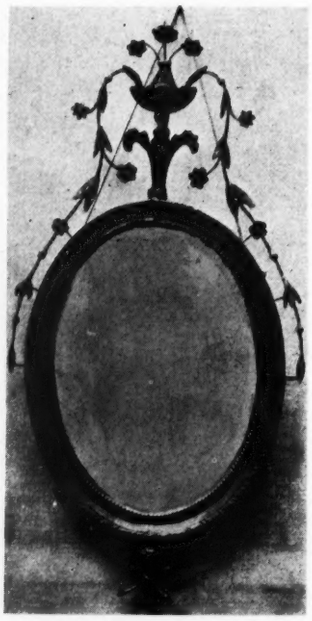
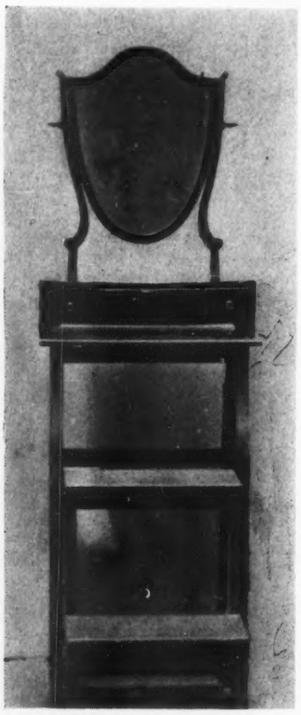
Iron Deer for garden or shrubbery, life size, $200
Table in rosewood, 50 in. with leaves up, fine original condition, carved base, $175
Sheraton Bureau, very finely inlaid, an outstanding piece; will make a wonderful present, $250
Original Tambour Secretary, three drawers, original condition, handsome inlay, $650
Bell Flower Set of 31 pieces, all perfect, $125
High-post Bed, carved mahogany, full size, and very handsome, $375
Antique Lamps and Lanterns in all styles and sizes. Let us know your wants.
A set of 6 side and 2 arm Sheraton chairs with wheat carved backs and saddle seats, $850
Dining Table, Phyfe style, 2 parts and leaf, seats 10, fine original condition, $550



DAINTY HEPPLEWHITE MIRROR
27 IN. OVER ALL, $150

Card Table, beautifully inlaid in maple and satinwood, delicate, reeded Sheraton legs, $250
Corner Cupboard in mahogany, broken arch top, original piece, glass doors, small size, $350
Convex Mirror, medium size, fine original condition, with old sconces, $225
Brass Cornice, fine lot of 20 feet, about 4 inches wide, $45
Antique maple desk just refinished in our work shop, $250
Set of six fine Hitchcock Chairs, newly reseated and ready for use, $150
Old camphorwood Chest in fine condition and perfume, $65
Pink lustre Tea Set, 30 pieces, very good condition, $175
Chest of drawers in fine old mellow maple, 5 feet high, 7 drawers, $250



HEPPLEWHITE TOILET MIRROR
in original condition, $85

We shall be pleased to furnish on request photos and details of any of the subjects mentioned on this page

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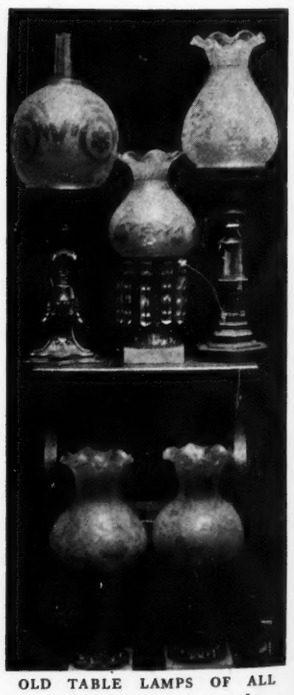
BOSTON, MASSACHUSETTS



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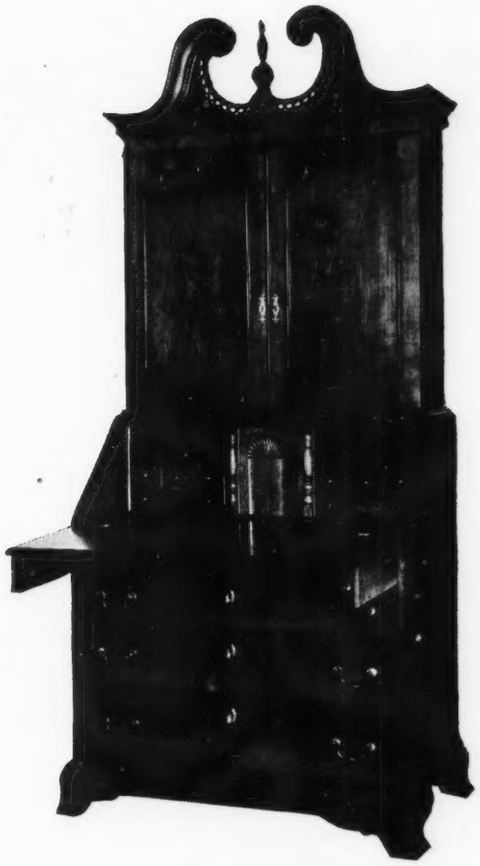

Illustrated:
A cherry secretary of Connecticut origin.

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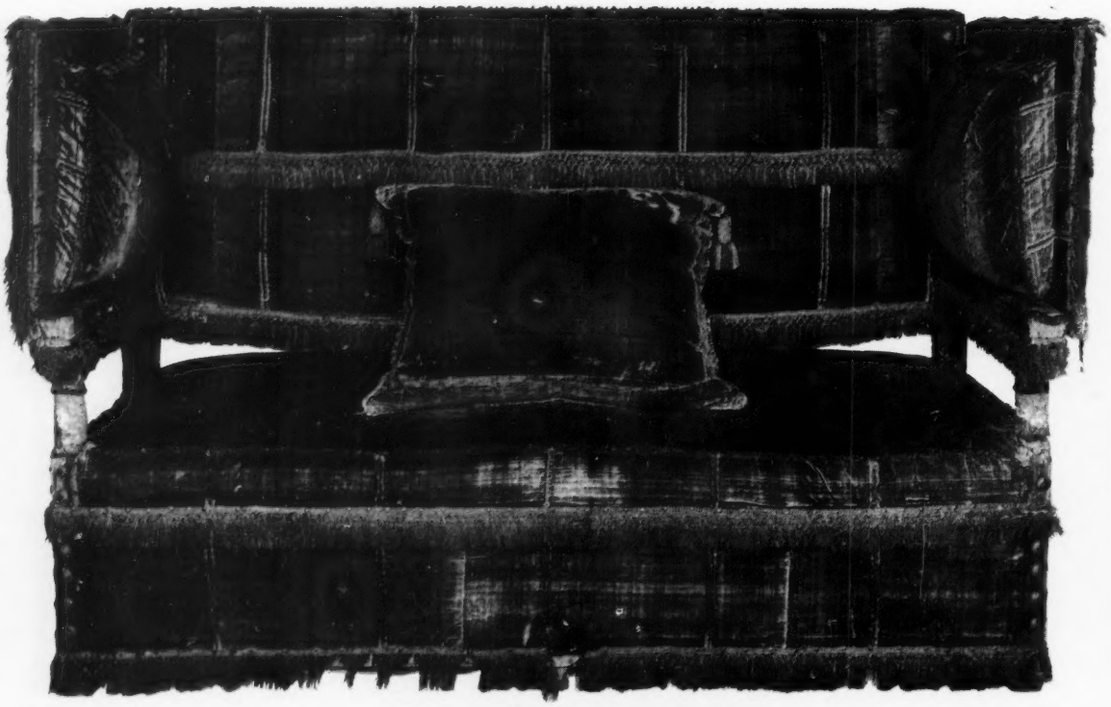

THE KNOLE SOFA
1610

Height, 3 feet 5 inches. Length, 5 feet 8 inches. Width, 1 foot 10 inches

Fully described and illustrated in color, Plate VII,
Vol. 2 in MacQuoid's *Dictionary of English Furniture.*

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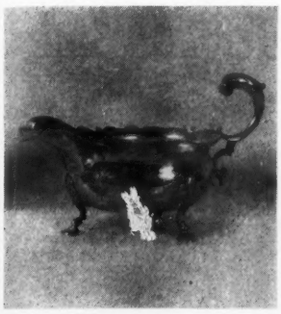
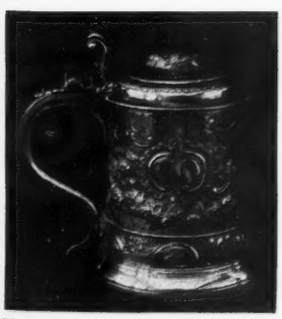


SAUCEBOAT
by Thomas Collier, London, 1756

COVERED BOWL
by David Tyler, Boston
c. 1760–1804



TANKARD
by Thomas Farren, London, 1712

Silver and the Silversmith

Whether one be in quest of rare specimens dating from the early artisans, or pieces newly wrought by contemporary craftsmen, the fascination of selecting silver in the shop of the silversmith, as was the custom generations ago, is as unique today as it is remarkable.

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BATTERSEA BOXES
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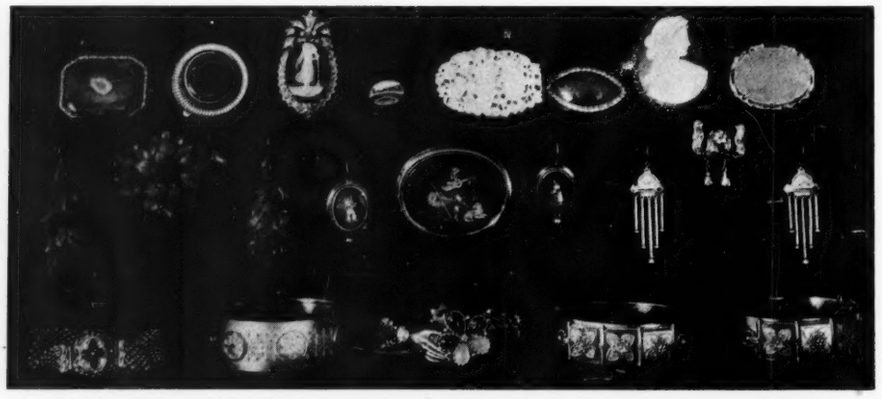

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SPECIFY IF GIFT CARD IS TO BE SENT

IT TAKES THE EYE of a connoisseur to distinguish between a perfectly acceptable antique and a particularly choice specimen for which exclusive collectors will compete to pay a maximum price. Sometimes, indeed, the difference is more imaginary than actual.

For my part, while I occasionally find something exceptionally rare, I am usually content to acquire items which will appeal to the average collector, who seeks genuineness, good proportions, and good workmanship, but is not profoundly concerned with those historical associations, personal attributions, and technical flourishes which make for high valuations.

George N. McMahon

GEORGE N. McMAHON
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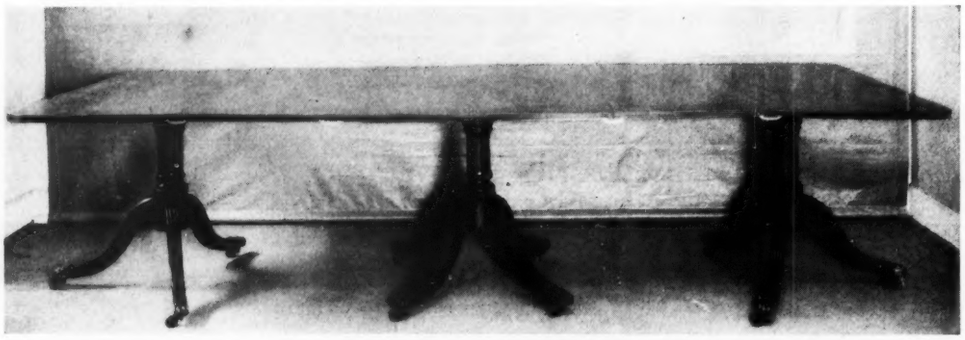
ANTIQUES
A Fair Profit Satisfies Me and My Customers



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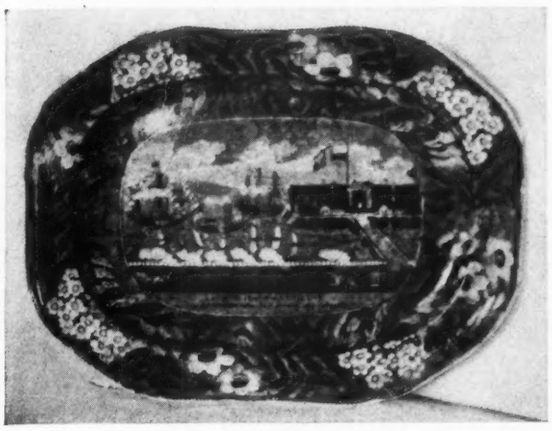

LANDING OF GENERAL LAFAYETTE, BY CLEWS
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A FEW recognized masterpieces of early painting survive today amid a host of respectable "school pieces" and obviously inferior daubs. Most picture collectors realize this fact, as well as its important corollary that, in the case of paintings, age and desirability by no means inevitably go hand in hand. For that reason such collectors are almost always careful to consult expert opinion before committing themselves to a purchase.

The time has come when the same precautions should be taken by the collector of early furniture. Justly high prices paid for top-notch specimens of early American cabinetmaking have confused the public mind as to values in general and have led to a prevalent assumption that whatever is antique must needs be choice. Confronted by this situation, one should walk warily, and under the wisest guidance that he can obtain.

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Too bad that the old-time Christmas cheer is now so often submerged in groans. But no wonder. Contemplation of the season's lists of holiday novelties designed to catch the Christmas dollar leaves one in doubt as to whether it is more cursed to give or to receive.

Giving involves being trampled by holiday crowds. Receiving renders one liable to catastrophic encounters with the cellar stairs in the course of surreptitious visits to the domestic ash barrel.

A request for change of address should be received at least six weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies will not be sent to replace those undelivered through failure to send such advance notice.

ANTIQUES

Vol. XVI DECEMBER, 1929 *No.* 6

		PAGE
Detail of Embroidered Spread (*nineteenth century*)		Cover
Pastel Portrait by Henrietta Johnston (*c. 1690*)		Frontispiece
The Editor's Attic		479
Clews' "Picturesque Views"	*Gregor Norman Humphreys*	483
Three Bermuda Chests and a Puzzle		487
Coincidence and Henrietta Johnston	*Homer Eaton Keyes*	490
Flapper Firearms	*Charles D. Cook*	495
Phyfe né Fife	*Thomas Hamilton Ormsbee*	496
An Early Connecticut Interior	*Leslie Richardson*	500
Fictions of "Three-Mold" Glass	*Helen A. McKearin*	502
A Sequence of Sofas and Some Chairs		506
Identifying Dutch Flagons	*Howard Herschel Cotterell and Robert M. Vetter*	508
Dutch Room (*seventeenth century*)		513
Some Continental Portrait Medallions	*Mary Mayo Crenshaw*	514
London Letter	*Guy Cadogan Rothery*	516
Shop Talk	*Bondome*	520
Current Books		524
Queries and Opinions		526

The only escape from the dilemma is to confine Christmas buying to excursions among the antique shops. They, fortunately, are never jammed with a bellowing hoi polloi; they offer always the chance for leisurely selection, and for the ever present hope of discovery.

And the recipient of an antique, even if he does not fully understand it, is always flattered by the implication that he is a discerning person.

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To the Wayfarer the Tavern offers a real old-fashioned hospitality. Furnished entirely with things of other days the atmosphere is one of charm both to the casual visitor and to the permanent guest. The Grill with its blazing hearth and simmering pots is reminiscent of days long since departed.

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To the Connoisseur the Galleries offer really choice examples of early craftsmanship — furniture, china, glass, pewter, textiles, etc., etc. Also paintings, prints and crafts — Decorations — Americana.

Three buildings comprise the Tavern group. In each there is much of interest to collectors as well as to those who are concerned with problems of autumn home furnishing.

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Safely attributable to Henrietta Johnston during her English period. Found in 1928 among a collection of early pastels belonging to Doctor Law Adam of Camberley, England.
Size: 9 by 11 inches.